A

GENERAL HISTORY OF MUSIC,

FROM

THE EARLIEST TIMES TO THE PRESENT;

COMPRISING

THE LIVES

OF

EMINENT COMPOSERS AND MUSICAL WRITERS.

THE WHOLE ACCOMPANIED WITH

NOTES AND OBSERVATIONS, CRITICAL AND ILLUSTRATIVE.

By THOMAS BUSBY, Mus. Doc.

AUTHOR OF A MUSICAL DICTIONARY, MUSICAL GRAMMAR, TRANSLATION OF LUCRETIUS, &c. &c.

IN TWO VOLUMES

VOL. II.

London:

PRINTED FOR G. AND W. B. WHITTAKER, AVE-MARIA LANE; AND SIMPKIN AND MARSHALL, STATIONERS' COURT.

1819.

BARNARD AND FARLEY,
Skinner Street, London.

CONTENTS.

VOL. II.

CHAP. I.

CHAP. IX.

CHAP. X.

CHAP. XI.

CHAP. XII.

CHAP. XIII.

CHAP. XIV.

CHAP. XV.

CHAP. XVI.

CHAP. XVII.

CHAP. XVIII.

CHAP. XIX.

CHAP. XX.

HISTORY OF MUSIC.

CHAP. I.

STATE OF MUSIC IN ENGLAND, DURING THE REIGN OF ELIZABETH.

As the reign of Elizabeth exhibits, perhaps, the brightest period of English literature, so does it appear to have abounded in musical talent. The æra that in letters could vie with and rival the ages of Pericles, Augustus, and Leo X., and that with the names of Shakspeare and Bacon, Spenser and Sydney, Hooker and Taylor, Raleigh and Milton, might abash the geniuses and scholars of antiquity, did not direct the brilliancy of its rays to a paucity of points, but by refraction, discovered their component colours ; by their division and divergence displayed that variety of beauty which while they adorned the fields of learning, revealed new regions of science : for, by social cultivation, human accomplishments mutually communicate their force, and quicken each other's progress.

Namque aliud ex alio clarescere corde videmus
Artibus, ad summum donec venêre cacumen.

LUCRET. l. i. v. 1455

From art to art the spreading radiance flies;
And to their full perfection all things rise.

BUSBY.

Of this mutually reflected lustre the science of learning liberally partook. During this reign, polyphonic composition, as exhibited in *canon*, *fugue*, and every learned and elaborate combination, and ingenious and felicitous contrivance, attained in England, a degree of excellence which was scarcely equalled by any foreign examples. To say that Elizabeth was a woman of talent, and partial to the practice and study of music *, is to say that she was a good performer, and a competent judge of its beauties; and leaves it impossible to suppose, that its cultivation was not encouraged, and that the genius and ardour which, among the higher order of intellect, kindled at that period from mind to mind, should not have quickened the advance of harmonic science. The compositions of Dr. Bull, Tallis, Bird, Giles, Farrant, Cawston, Oakland, Taverner, and other excellent contrapuntists, prove accordingly that its progress was rapid.

The musical portion of the service of the queen's chapel was splendidly and numerously appointed; containing, as we learn from Neal's *History of the Puritans*, besides singers, organs, cornets, sacbuts, and other instruments; all of which, on festivals, were united in the sacred performance †. It is

* A volume is preserved, bearing the name of "*Queen Elizabeth's Virginal Book.*" It contains pieces (some of which are composed by Tallis, Bird, Giles, Farnaby, and Dr. Bull) so difficult of execution, as to argue that as a performer, her majesty must have possessed very considerable powers. Her instruments were the *lute* and *virginals;* to which some add the *violin*, and the *poliphant*, a kind of harp.

† Church music, during the early part of this reign laboured under the disadvantage of having violent and most zealous opposers. The

difficult to account for the aversion parents seem to have entertained to their children being employed in the chapels

---

outcry of the *Puritans* against its continuance was so great, that it required all the power and firmness of the queen to restrain their intemperance, and support its claims to share in the public worship. It appears to have been partly to allay the troubled feelings of those rigid enemies of sacred harmony, that she introduced in the *Injunctions* she published for the clergy, the following article, forming the forty-ninth.

"For the encouragement, and the continuance of the use of singing in the church of England, it is enjoined; that is to say, that in divers collegiat, as well as some parish churches, heretofore there hath been livings appointed for the maintenance of men and children for singing in the church, by means whereof the laudable exercise of music hath been had in estimation, and preserved in knowledge; the queen's majesty neither meaning in any wise the decay of any that might conveniently tend to the use and continuance of the said science, neither to have the same so abused in any part of the church, that thereby the Common Prayer should be worse understood by the hearers, willeth, and commandeth, that first, no alterations be made of such assignment of living as heretofore hath been appointed to the use of singing or music in the church, but that the same so remain, and that there be a modest and distinct song, so used in all parts of the Common Prayer of the church, that the same may be as plainly understood as if it were without singing; and yet, nevertheless, for the comforting such as delight in music, it may be permitted, that in the beginning or in the end of Common Prayer, either at morning or evening, there may be sung an hymn, or such like song, to the praise of Almighty God, in the best melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived."

"According to which order," says Heylin, "as plain song was retained in most parish churches for the daily psalms, so in her own chapels, and in the quires of all cathedrals, and some colleges, the hymns were sung after a more melodious manner, with organs commonly, and sometimes with other instruments, as the solemnity required."

royal. So strong, however had this feeling been in the reign of Henry VIII, that he exercised his arbitrary principles in the actual *impressment* of boys for the use of the royal choirs; and so far did the same sentiment remain, and so much of her father's tyrannical temper did Elizabeth inherit, that, far from scrupling to resort to the same scandalous violence, she extended it to the seizing the persons of men as well as boys. Among the manuscripts of the Ashmolean Museum at Oxford, is a copy of her warrant for this purpose, which concludes thus:—"And we give power to the bearer of this *to take any singing men or boys*, from any chapel, our own household and St. Paul's only excepted.—Given at Westminster the 8th day of March, in the second year of our reign." In this despotic practice of her ancestors she persevered to the end of her life; and our history does not furnish a clearer proof of the state of *English liberty* in the sixteenth century.

The history of the human mind is but an extended proof, that as its spring is more violently bent in any one direction, with the more force it reacts when liberated. Of this the effects of the Reformation would alone be a sufficient demonstration. Men no sooner turned their backs upon the verbal mummery and meretricious decorations of the papal service, than they darted into the opposite extreme of a meagre boldness and sordid simplicity. Protestantism, not contented with rejecting the fopperies, wished to abolish the decencies of religion, and among them the use of organs, and of music as a science. Fanatacism went hand in hand with reform, and the rational lovers of choral composition trembled for its safety. Cartwright, one of the most intolerant of the new church, outrageously attacked cathedral music. Against his assaults, and those of other enthusiasts, Hooke, then master of the Temple, undertook its defence. The language of the puritans on this subject is curious. In their

Confession (see Neal, p. 290) they say, "Concerning singing of psalms, we allow of the people's joining *with one voice* in a plain tune, but not of tossing the psalms from one side to the other, with intermingling of organs." And in a pamphlet entitled, "*A Request of all true Christians to the House of Parliament*," one of their party prays, "that all cathedral churches may be put down, where the service of God is grievously abused, by piping with organs, singing, ringing, and trowling of psalms from one side of the choir to another, with the squeaking of chanting choristers, disguised (as is all the rest) in white surplices; some in corner caps and silly capes, imitating the fashion and manner of Antichrist the Pope, that man of sin, and child of perdition, with his other rabble of miscreants and shavelings."

Having shown the state of the figurative music of the church, at this time, it remains to speak of the origin and progress of parochial psalmody. For this style of church vociferation, consisting of unharmonized melodies, taken from the ancient Latin leaders of the papists, the puritans were indebted to Wickliff, who, in the previous century, recommended it to his disciples*. The old ecclesiastical tones continued to regulate the music of the Lutheran church at the time of the Reformation. The hymnologia, and metrical psalmody of the English as well as of foreign pro-

---

* Not only Wickliff, Cranmer, and John Knox, in England, but Huss, Jerom of Prague, Luther, Calvin, and Beza, on the continent, greatly interested themselves concerning the manner of performing parochial psalmody. On this subject they entertained separate and distinct opinions, but agreed in banishing the beauties of measured melody, to make way for a style of singing, the drawling isochronous length of the notes of which should exclude all prosody, rhythm, and numerical cadence.

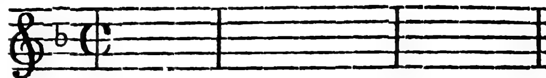
testants, seems to have been governed by one common object, that of destroying poetic *quantity*, and converting the variety of verse into the monotony of the meanest prose. The question, Whether, music being admitted into the performance of divine service, it were more proper that it should be *good* or *bad*, never employed their consideration. In fact, it was noise they wanted, rather than music: at once naked of harmony, and of equal length, which unfortunately prevails among us in a great measure, to this very day, was universally adopted*. It is as stern and inflexible, and dragging and unmeaning, as that approved by Calvin; and, indeed, largely partakes of his characteristic gloom †. Among the improvers of foreign psalmody, was Claude Goudimel, whose merit in setting the psalms of Marot, though he was a Catholic, cost him his life, on the day of the massacre of Paris. He was succeeded by Claude le Jenna, who set twelve of the psalms. His counterpoint, more simple, and less difficult of execution than that of Gondimel, was by many greatly preferred. He was a considerable master of harmony, as will appear from the music he set to the 134th psalm, the tenor of which form the old melody of our 100th psalm.

---

* It is worthy of remark, that, when in the year 1553, the psalms translated by Marot and Beza appeared in the same book as the Catechism of Calvin, that the catholics forbad their further publication: after which, to sing a psalm, was to be heretical; that is, to become a psalmodist was to proclaim yourself a *Reformer*, *Huguenot*, and *Calvinist*.

† The vocal part of our parochial church service is generally so ill performed, that an organ, decently played, and loud enough to drown the voices of the clerk, charity children, and congregation, is a blessing.

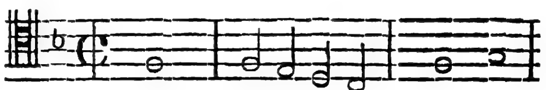
Dessus, or Treble.



Haute-Contre, or Counter-Tenor.
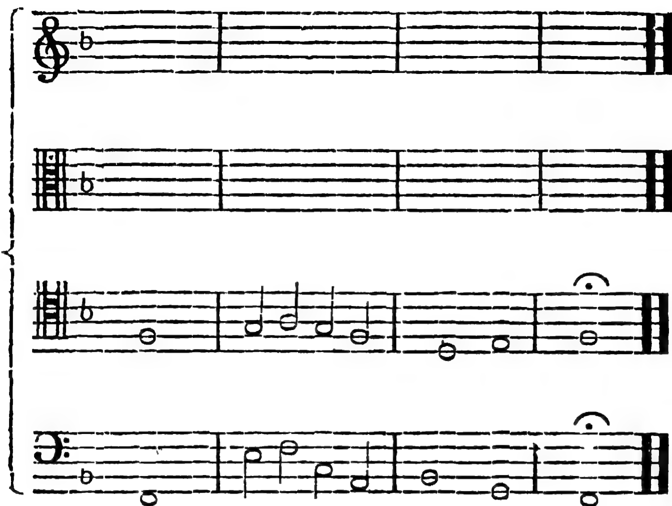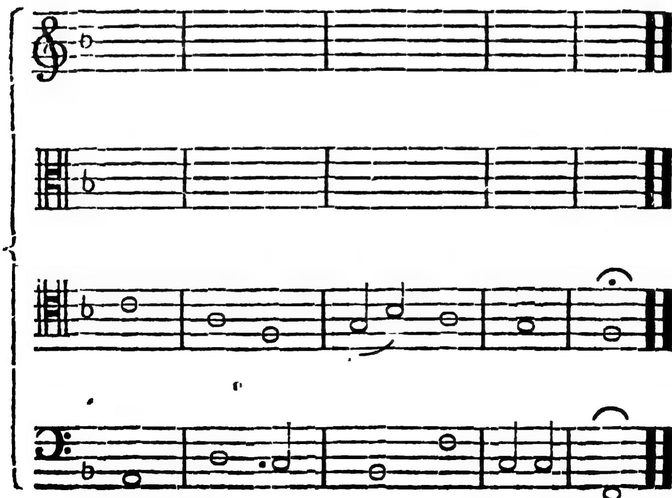


Taile, or Tenor.



Basse-Contre, or Bass.







It was from Germany, through the *media* of Swisserland and France, that the practice of metrical psalmody arrived in England. As early as the reign of Henry VIII, several of the psalms were translated by Sir Thomas Wyatt; and much about the same time appeared the first edition of Sternhold's version of fifty-one of those royal canticles. Both translations were printed without notes, and it is supposed were originally sung to such ballad melodies as were best accommodated to the metre *. It was not, however, till the reign of Elizabeth, that the protestants, groaning under Mary, continued to sing them publicly. In 1562, they were published "*with apt notes to sing them withal,*" but without any bass or other accompanying part; and it was not till seventeen years after, that their melodies were harmonized; a task which was then undertaken by William Damon †. But the first complete edition of psalms in parts, appeared in 1594, when was published, "*The whole Book of Psalmes, with their wonted tunes, as they are song in churches, composed into foure parts, by nine sundry authors* ‡. In the same year, John Mundy, gentleman, Bachelor of Music, and one of the organists of her majesty's free

* As Marot had dedicated his first thirty Psalms to the King of France, so Sternhold inscribed the first edition of his version to Edward VI. The entire translation did not appear till 1562.

† The title-page was as follows: "*The Psalmes of Dauid in English meter, with notes of foure partes set unto them by Guilielmo Damon, to the use of the godly Christians, for recreating themselves, instede of fond and unseemely ballades.*"

‡ These authors were John Douland, E. Blanchs, E. Hooper, J. Farmer, R. Allison, G. Kirby, W. Cobbold, E. Johnson, and G. Farnaby, who, in the title-page, profess to have "*so laboured in this worke, that the unskilful, by small practice, may attaine to sing that part which is fittest for his voyce.*"

chapel of Windsor, published "*Songes and Psalmes composed into three, four and five parts, for the use and delight of all such as either love or learne musicke.*" Five years after this, appeared in folio, another collection, designed not only for voices but instruments. The title-page is tolerably explanatory of the contents of the volume, and of their nature. "*The Psalmes of David in meter, the plaine song beinge the common tune to be sung and plaide upon the lute, orpharion, citterne, or base violl, severally or together, the singing part to be either tenor or treble to the instrument, according to the nature of the voyce; or for foure voyces, with ten short tunes in the end, to which for the most part, all psalmes may be usually sung, for the use of such as are of mean skill, and whose leysure least serveth to practize. By Richard Allison, gent. Practitioner in the Art of Musicke.*" Commendatory verses prefixed to the work, give a florid account of its merits; but it does not comprise any samples of excellence beyond what was very common at the time: the next, and, perhaps, most complete publication of psalm-tunes in four parts, of which we can boast, was that produced in 1621, by Thomas Ravenscroft, Bachelor of Music. It contains a melody for every one of the hundred and fifty psalms, among which there are many by the editor himself*. The bases, and counter and counter-tenor parts were composed by no fewer than twenty-one English musicians, one of whom is no less a distinguished person than John Milton, the father of our heroic poet.

Respecting the dull subject of *psalmody*, especially of that which is merely unisonous, enough perhaps has been said; therefore we will pass to the more particular consideration

* Of these not a few are still in use, as *Windsor*, *St. David's*, *Southwell*, and *Canterbury*, &c.

of that superior species of church music employed in the cathedral, and which, during the reign of Elizabeth, was no where cultivated with greater success than in England. In musical history, the genius and science so conspicuous in the productions of White, Tallis, Bird and Morley, will always be distinguishable among the excellencies of any country in that age. Than the first of these celebrated composers, Robert White, no one, before his time, had appeared whose knowledge of harmony and clearness of style better deserved the notice of the candid eulogist. The time of his birth is not precisely known; but he so far preceded Bird and Tallis, that though he lived to acquire an extended and well-earned reputation, he died before their fame was established. Though he had not the advantage of the samples of Palestrina, who did not flourish till after his time, the style of his church service, shows that he was animated with a similar genius, and that he was endowed with a taste which would not have dishonoured the chief of the Roman school.

Though the works of White were, as it seems, never printed, a sufficient number of them are preserved in the library of Christ Church, Oxford, to awaken our admiration, and to excite a painful surprize, that so little notice should hitherto have been taken of productions of such sterling merit. Morley was too great as a muscian, not to be sensible of their extraordinary merit, and too liberal, as a man, not to give their author a place in his list of illustrious composers, to compare his abilities and science with those of Orlando di Lapo, and to rank him with those "*excellent men,*" Fairfax, Taverner, Shepherd, Mundy, Parsons, and Bird, "*famous English musicians who have been nothing inferior to the best composers on the continent.*" (See Morley's *Introduction.*)

Dr. Burney has given in his history, an anthem of White's for five voices, scored from single parts, the general adjust-

ment of the harmony of which, together with the facility of the responses, present ample evidence of his ingenuity and respectable qualifications as a contrapuntist. Besides this, the Doctor speaks of many other of his church compositions to Latin words; which he gave himself the trouble to score "*from the Christ Church books;*" and was, he tells us, in possession of a manuscript, entitled, "*Mr. Robert White, his Bitts of three Parte Songes, in Partition; with Ditties*, 11, *withoute Ditties*, 16." The pieces, he adds, consist of "short Fugues or Intonations, in most of the eight ecclesiastical modes, in which the harmony is extremely pure, and the answer to each subject of fugue brought in with great science and regularity."

The exisisting evidences of White's mastery in choral music proves that he held a high station among those able harmonists, whose labours adorned the period anterior to Tallis and Bird, and who may with propriety be called the fathers of our genuine church music. And if among the compositions of their time, in any foreign country whatever, none are found superior to what they have left us, neither do we discover in theirs any examples of an excellence surpassing that which strikes us in the productions of the master of whom we have been speaking.

The principles of music, at the death of Robert White, which is supposed to have occurred early in Elizabeth's reign, were very generally cultivated, and throughout Europe, intimately understood. Flanders, Italy, Germany, France, and England, could boast of musicians of genius, and profound contrapuntists. But, numerous as such musicians had now become, no one excelled the composer upon whose merits we are about to remark.

Thomas Tallis was born in the reign of Henry VIII. It has been said, that he was successively organist to Henry, Edward, his son, and his daughters, Mary and Elizabeth;

but the difficulty of proving, that in the reigns of the three first of these, laymen were ever appointed to the office of organist, renders the assertion very problematical *. The melody of Tallis's time consisted of little more than the fragments of the ancient *canto fermo*, of which, perhaps, he as amply availed himself as any of his contemporaries; but while, in this respect, his practice was similar to theirs, he so far excelled them in the texture of his harmony, as to give his compositions the highest rank in the public estimation. His modulation is antique, consisting chiefly of common chords, instead of constructions upon the sixth, the seventh, &c. and their inversions. The effect of this system, under his skilful and admirable management, was peculiarly solemn, and certainly very different, and in some respects even superior, to any ecclesiastical music of the last or present century †.

The following composition, copied from a Collection of Offices, with musical notes, published in 1565, will give the reader an idea of Tallis's style in his earlier years ‡.

* During the predominance of the Roman catholic religion, the organ, in convents, was generally employed by monks; and, in cathedrals and collegiate churches and chapels, by the canons and other members of the priesthood.

† In Elizabeth's Virginal Book, there are two compositions for the organ, by Tallis. Both are built upon a dull insignificant ground, and are equally dry, difficult, and loaded with harmony.

‡ This collection, formed from the works of Heath, Thomas Cawston, Robert Hasleton, Knight, Johnson, Tallis, Oakland and Shepard, entitled, "*Morning and Evening Prayer, and Communion, set for the foure Partes, to be sung in Churches, both for Men and Children, with dyvers other godly Prayers and Anthems, of sundry Men's doyngs.*"

A PRAYER.

Treble.

Hear

Counter Tenor.

Tenor.

Hear the voice and prayer

Bass.

the voice and prayer of thy servants, of

Hear

of thy ser - vants of thy servants

Hear the voice and prayer

thy ser - vants,

the voice and prayer of thy servants,

that they make - - -

of thy ser - vants, of thy servants,

that they make before thee this day.

that they make before thee this day.

before thee this - day.

that they make before thee this day.

That thine eyes may be open toward this

That thine eyes may be open

That thine

That thine eyes may be open toward this

house night and day; this

toward this house night and day;

eyes may be open toward this house night

house night - and day ; ever toward this

house night - and day ; ever toward this

night and day ; ever toward this

and day ; ever toward this

place, ever toward this place, of

place, ever toward this place,

place, ever toward this place, of which thou hast

place, ever toward this place,

which thou hast said my name shall - be

Of which thou hast

said my name shall be there.

Of which thou hast said my name shall be

there, my name shall be there, my name shall

said my name shall be there, my name

And when thou hear'st, have mer - cy

there, my name shall be there, my name

be there.

shall be there, and when thou hear'st, have

on them. And when thou

shall be there.

And when thou hear'st, have mercy on

mercy on - them, on

hear'st, have mer - cy on - -

And when thou hear'st, have mercy on

them, and when thou hear'st, have mer -

them, and when thou hear'st,

them. And when thou hear'st, have mer-

them. And when thou hear'st, have

- - cy on them. And when thou

And when thou hear'st, have mer-

cy on them. And when thou

mercy on them. And when thou

hear'st, have mer - cy on them.

cy on them.

hear'st, have mer - cy on them.

hear'st, have mer - cy on them.

This *Prayer* exhibits not only a thorough knowledge of the laws of harmony, as they existed in the middle of the sixteenth century, but, in the disposition of the parts, demonstrates a skill, and an ingenuity, not excelled by those of any other composer of the same time; yet, the Latin motets and hymns, or *cantiones sacræ*, which Tallis afterwards published, are superior in all the points of good composition. The canons, inversions, augmentations, diminutions, and other subtle schemes of choral construction, to excel in which, then constituted the chief merit of a composer, are, in those pieces, refined upon to a wonderful extent*. But the most sur-

* This publication appeared in the year 1575, at which time a very arbitrary power of monopolization was, by patent, granted to Tallis and Bird. For a term of years, they enjoyed the *exclusive* right of printing not only their own compositions, but those of every other master, whether English or foreign; as also the sole privilege of ruling and vending music paper! With Elizabeth, harmony had charms, but they were dull compared to those of tyrannical domination.

prising of all the numerous productions of this elaborate contrapuntist, is his SONG IN FORTY PARTS, formerly in the possession of Robert Bremner, music-seller, in the Strand. This composition is constructed of eight trebles, eight mezzi soprani, eight counter-tenors, eight tenors, and eight basses, with an organ part. When we consider that these numerous combinations are not in *simple counter-point*, but that the several parts have each a share in the *points*, as they occasionally occur; that a succession of short fugues is as regularly sustained through all the component portions of the multifarious fabric, as if it consisted of a single treble, counter-tenor, tenor, and bass, it is impossible that we should not be astonished. If such a composition is Gothic, it is stupendous; if more elaborate than effective, it is highly intellectual, and confers as much honour on the ingenuity and science, as on the patience, of its author. The bulk of his works, consisting of litanies, pieces, and anthems, is to be found among the Harleian manuscripts in the British Museum, and in the musical library in Christ Church, Oxford*.

This excellent musician continued to adorn his profession and his country till November 1585. The place of his burial was the old parish church of Greenwich. Strype, in his Continuation of *Stow's Survey*, printed in 1720, tells us, that he found the following epitaph engraved on a brass plate in the chancel†. I copy it from the first volume of Dr.

* It is a curious circumstance, that an ear cultivated as that of Tallis, could endure the junction of the *third* with the *fifth* and *fourth*; an anomaly in polyphonics that frequently occurs in his compositions.

† Dr. Burney says, that the stone to which this plate was affixed, had been renewed by Dr. Aldrich; but that, the old church having been pulled down, no memorial remains of Tallis, or of any other illustrious person, who had been interred there, anterior to that period.

Boyce's judicious and valuable Collection of Cathedral Music,—a collection not a little enriched from the surviving and immortal stores of Tallis.

EPITAPH.

Enterred here doth ly a worthy wyght,
Who for long tyme in musick bore the bell:
His name to shew, was Thomas Tallis hyght,
In honest vertuous lyf he did excell.

He serv'd long tyme in chappel with grete prayse,
Fower sovereygnes reignes (a thing not often seene)
I mean King Henry and Prynce Edward's dayes,
Queene Marie, and Elizabeth our Quene.

He maryed was, though children he had none,
And lyv'd in love full three and thirty yeres
With loyal spowse, whos name yclept was Jone,
Who here entomb'd, him company now bears.

As he did lyve, so also dyd he dy
In myld and quyet sort, O happy man!
To God full oft for mercy did he cry,
Wherefore he lyves, let deth do what he can.

The profound Tallis was scarcely more happy in his talents than honoured by his possession of a pupil born to be remembered in England so long as music shall be there cultivated and admired. William Bird, supposed to be the son of THOMAS BIRD, one of the gentlemen of Edward the Sixth's chapel, was educated in the choir. Though the great number of his ecclesiastical compositions to Latin words, together with his music set to the several portions of the Romish ritual, might persuade us, that, during a great part of his life, he was of the papistical communion, it is evident, that he must at length have become a protestant, since, in

1568, we find him organist of Lincoln Cathedral, and, six years afterwards, gentleman of Elizabeth's Chapel, and in 1575, together with Tallis, organist to the queen *.

Of all the composers of his time, no one was more successful than Bird in vanquishing the abstruse style, and quaint and affected difficulties of fugues and canons. But his powers in this species of composition did not rest here. In his harmonical structures, he sought after, and discovered, new complications, perplexities, and involutionary motions and adjustments. And his fecundity was as conspicuous as his diligence. This age was distinguished not only for its addition to these scientific eccentricities; but by its rage for *variations*, or multiplying the notes of well-known airs by every artifice within the range of the composer's fancy, or caprice; a fact which the contents of the Royal *Virginal Book* would be sufficient to prove; were we without the numerous evidences, remaining, of the *influenza* or *corruption of air* that so greatly prevailed in the sixteenth century. But no less in these, than in the more solid productions of elaborate and closely-embodied harmony, did the science and resources of Bird display their superiority. In the volume just mentioned *La Volta*, an Italian dance, *Wolsey's Wilde*, and *Callino Castorame*, are wrought anew by the ingenuity of Bird; and form the most meritorious and pleasing portion of its contents.

* He, however, as it would seem, composed the chief part of his choral music to Latin words, and as late as the middle of the reign of James I. published it in that language.

The difficult and complicated organ pieces of the chapel still preserved, prove that Tallis and his pupil must have been great performers on that instrument. These compositions, it must be confessed, are unimpassioned, and destitute of grace and melodial beauty; but these defects are almost compensated by the wonderful ingenuity, contrivance, and close contexture of the parts.

While, however, we regard these efforts as testimonials of his great abilities, it is impossible not to lament that, in respect to the nobler objects of music, they were so inferiorly employed. In a later age, such a genius as Bird's would have ramified into exertions of taste, elegance, and expression; would have launched into the bright and florid regions of pathos and passion, and have delighted and interested the lovers of nature and her pure appeals. And in an age, when fragments of *canto fermo*, old secular tunes, and other antiquated scraps, were, by the obligation of fashion, adopted for the narrow ground-works of instrumental composition, talent was fettered, invention circumscribed, and rhythm, accent, and grace absolutely interdicted. Of pieces by Bird, that come within the pale of this remark, some are found in a manuscript collection of compositions for the *Virginal*, bound together in a volume entitled, *Lady Nevill's Music Book**. The lady after whom this volume (a thick folio, most splendidly bound) has been named, was, it should seem, a pupil of Bird's; since several of the pieces were professedly composed for her ladyship; among which is one called "*A Fancie for my Lady Nevill.*" Except eight movements, which appeared in a thin folio volume of lessons, published conjunctively by himself, Dr. Bull, and Orlando Gibbons, in the reign of James I., under the title of "*Parthenia*," none of Bird's portion of the Queen's and Lady Nevill's collections, nor, indeed, any of his instrumental compositions, appear to have been printed.

* This volume, containing forty-two pieces, was, as we are informed by the copyist's own record "*ffinished & ended the eleventh of September, in the yeare of our Lorde* God, 1591. and *in the* 33. *yeare of the raigne of our Sofferaine Ladie Elizabeth, by the grace of God, &c. By me, Jo. Baldwyne, of Windsore.*"

It is remarkable, that the well-known and universally-admired canon, "*Non nobis Domine*," does not appear in any of his works, published by himself, or collected by others, before 1652*. About the middle of last century, Carlo Ricciatti published it in Holland as the production of Palestrina; but the fact of its having originated with Bird, seems sufficiently established by the circumstance, that, neither before nor since that time, has the least claim to its authorship been advanced in favour of any other composer. With respect to the real merits of the production, it must, in candour be owned that, amidst much skilful contrivance, and neatness of adjustment, the combination betrays some degree of embarrassment, and according to the received laws of harmony, cannot be uniformly justified. The resolution of the *seventh* into the *eighth*, and an *ascent* after an *unprepared seventh*, are anomalies which would not be tolerated in a modern composition. The *motivo*, or subject, existed before the birth of Bird; and with Zarlino, Palestrina, and many others, had long been a favourite series of sounds†. Nevertheless, the piece, as a whole, is conceived with nobleness and simplicity, and the effect, at once majestic and solemn, is powerfully calculated to impress the ear with grandeur, and inspire the soul with sentiments of pure devotion.

In the year 1623, after devoting a long life to the study of a science upon which his genius and industry conferred so much honour, Bird quitted this world for one of a purer

* In that year Hilton inserted it in a *Collection* of *Catches*, *Rounds*, and *Canons*, and affixed to it the name of *Bird*.

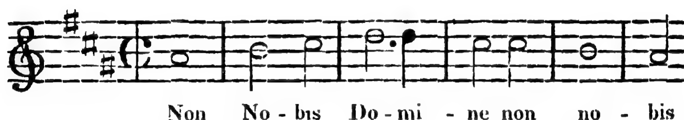
† The regular ascent and return, through the intermediate intervals between the key note and its fourth, have been as freely appropriated since, as before, the time of Bird. Handel, among others, considered

harmony*. That his life was studious and sedentary is as evident from the elaborate cast of his compositions as from their number. Of his piety, the grave solemnity of the music he applied to the words of Scripture, may, perhaps, be some argument; of the general goodness of his heart, we have a more certain sign in the love professed for him both by his master, *Tallis*, and his disciple, *Morley* †.
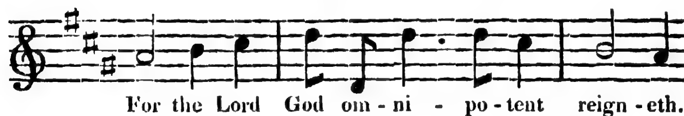
---

the passage as common property; as the following collation will sufficiently prove.

BIRD,—in the 16th century.



HANDEL,—in the 18th century.



* He survived his master, Tallis, thirty-eight years: therefore, supposing him to have been twenty, when chosen organist of Lincoln, he was not less than eighty, when he died.

† It would be injustice not to notice, that Peacham, in his *Complete Gentleman*, speaks of him with great reverence, calling him as a composer of "*Motets and Musicke of piety and devotion, the* PHŒNIX." *His* CANTIONES SACRÆ, *as also his* GRADUALIA, this writer proceeds to say, "*are angelicall and divine: and his* VIRGINALIA, *and some others in his first set, cannot be mended by the first Italian of them all.*" And it ought to be added, that Wood, in his *Fasti*, says, "*Bird was excellent in mathematics.*"

It now only remains to lay before the reader a catalogue of the works of this great master; and as a rarity, a specimen of his style in organ or *virginal* composition.

Besides his considerable share in the *Cantiones Sacræ*, published in conjunction with Tallis, and many other fugitive pieces, vocal and instrumental, sacred and secular, we have his

Psalms, Sonnets, and Songs, of Sadness and Pietie, of five parts, printed in 1588.

Liber Primus Sacrarum Cantionum, quinque vocum. 1589.

Songs of sundrie Nature, some of Gravitie, and others of Myrth fit for *all Companies and Voyces.* 1589.

Gradualia ac Cantiones Sacræ, Lib. primus et secundus. 1607.
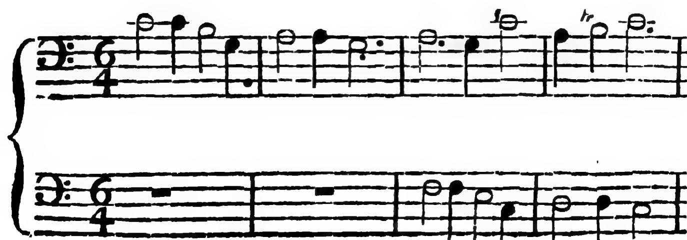
Psalms, Songs, and Sonnets: some solemne, others joyful, framed to the Life of the Words, fit for Voyces or Viols, of three, four, five, and six parts. 1611.
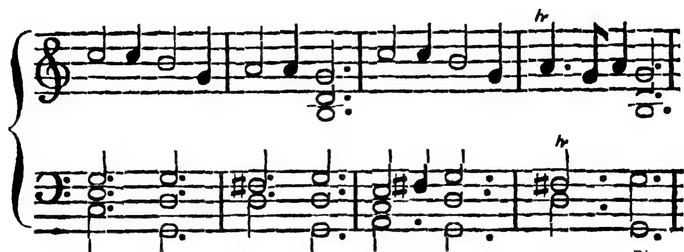
The CARMAN'S WHISTLE,
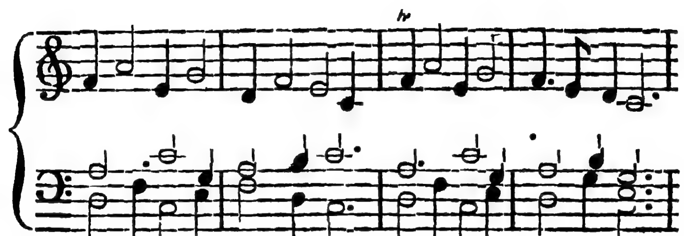
With Variations.
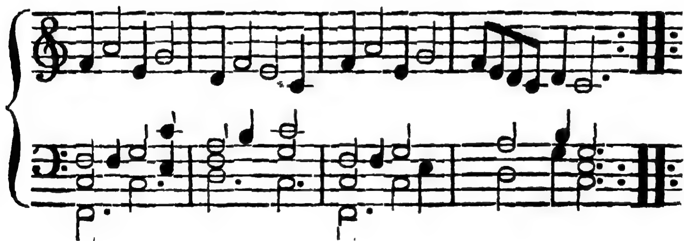
Composed for the Organ, or Virginals.

By W. BIRD.
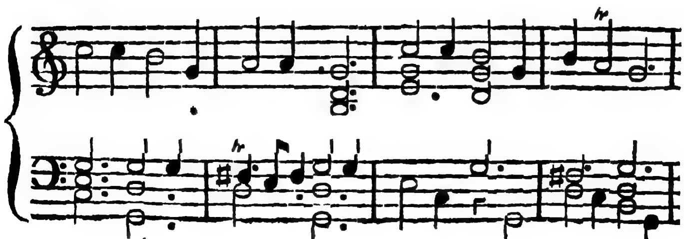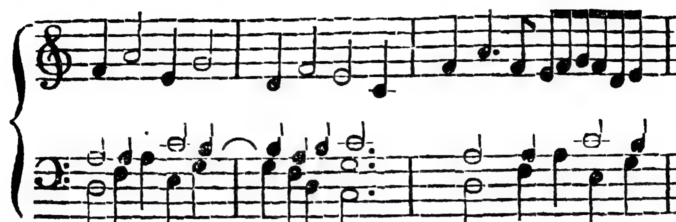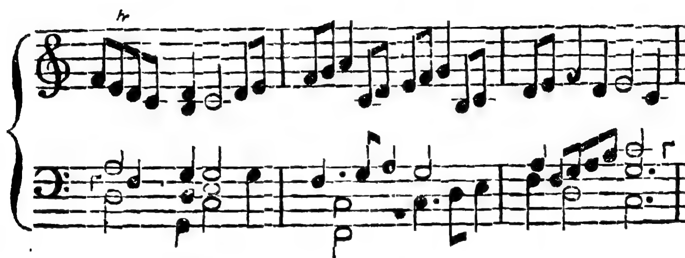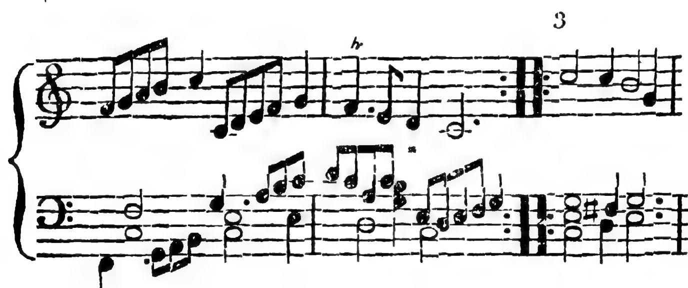








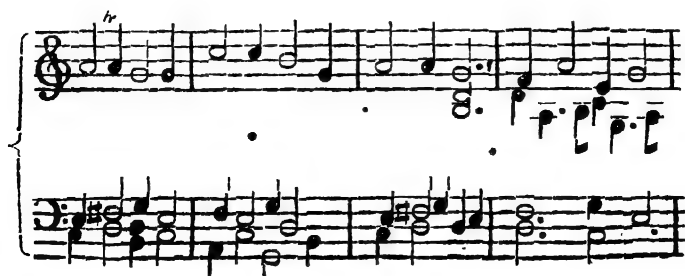
2
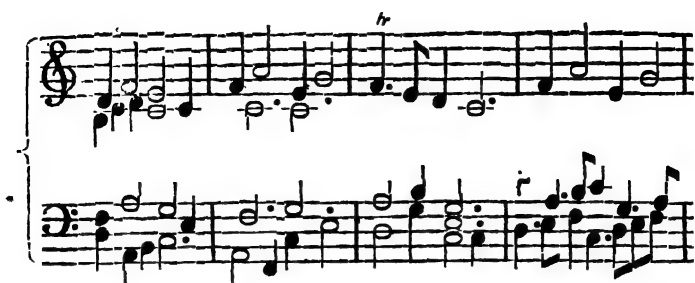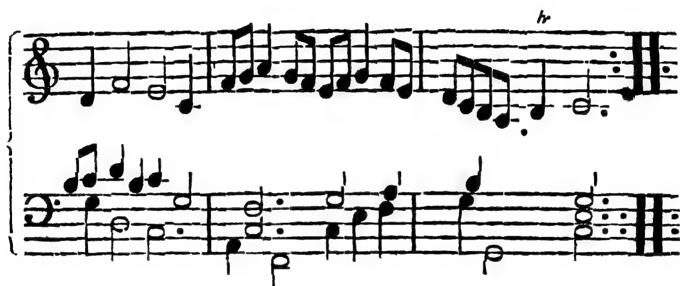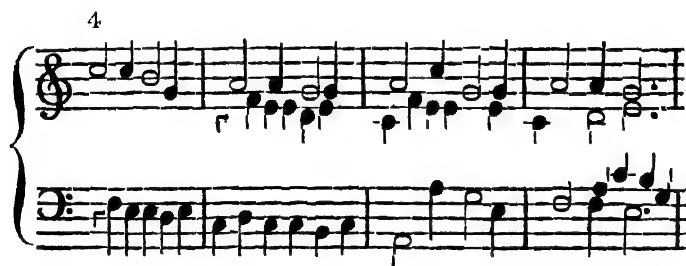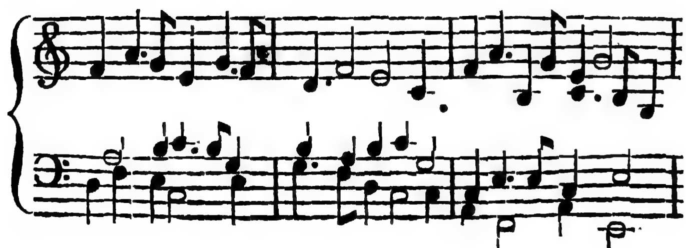







3
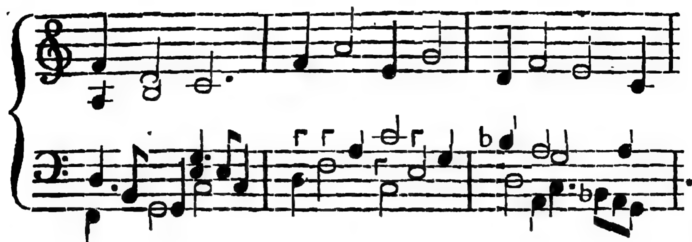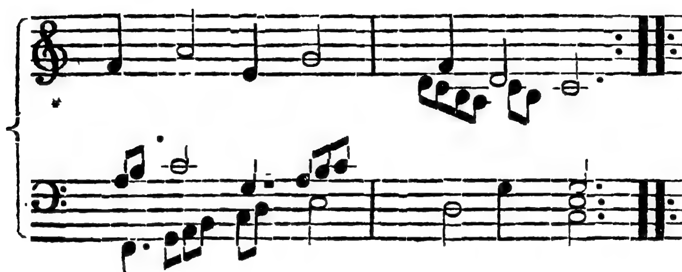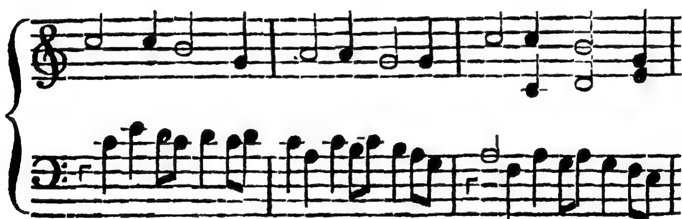







4
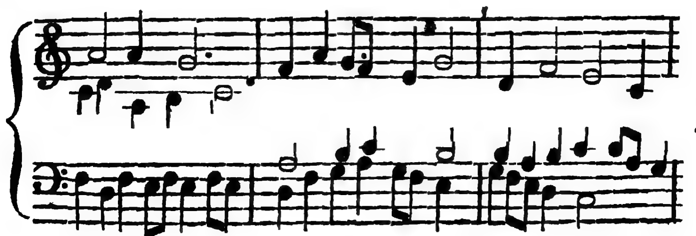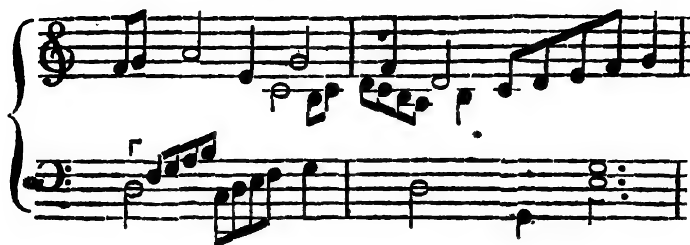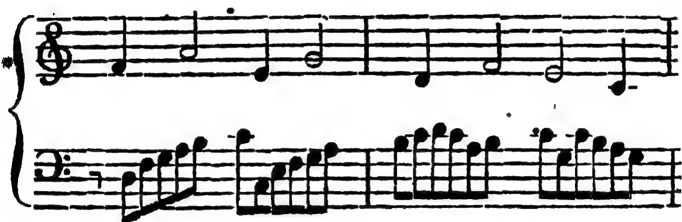






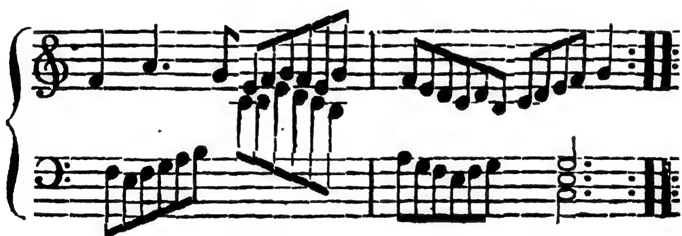
5.
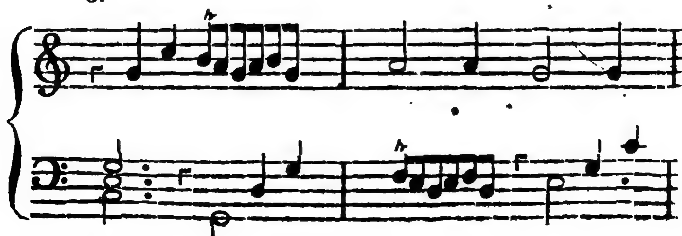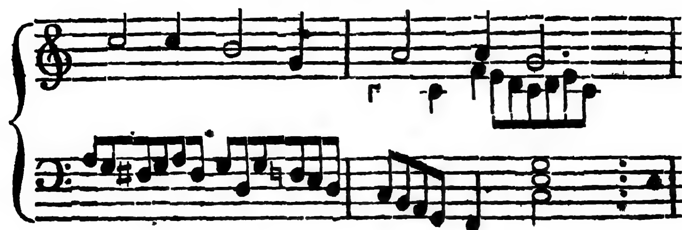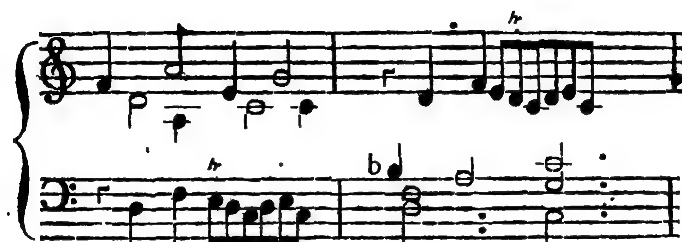








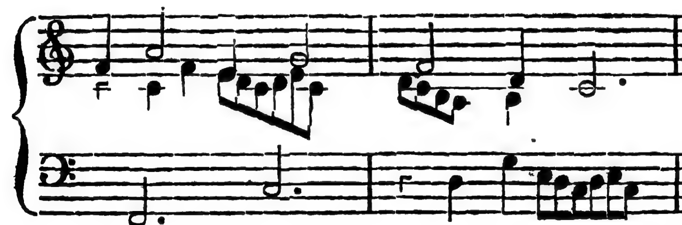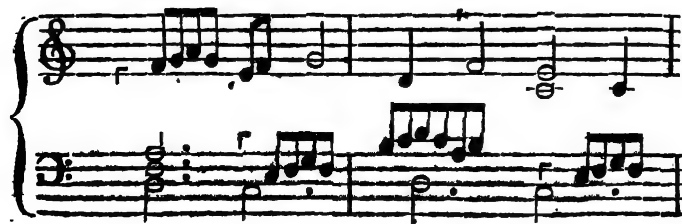


6.
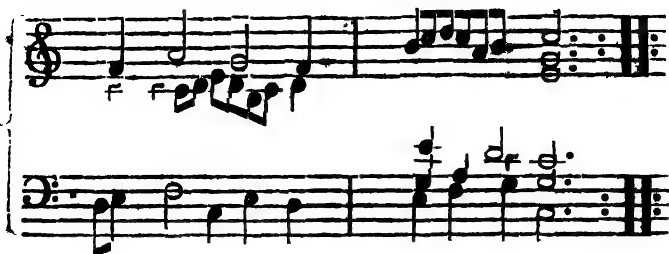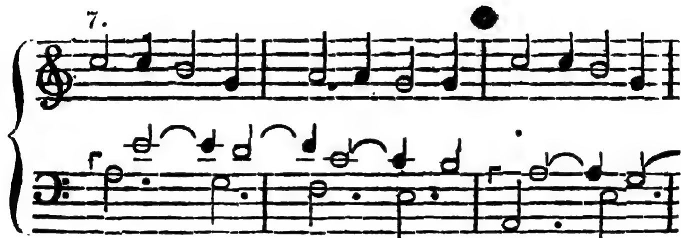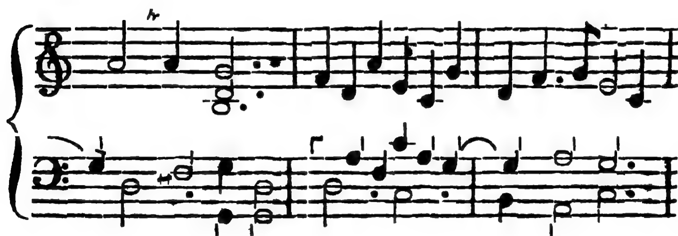






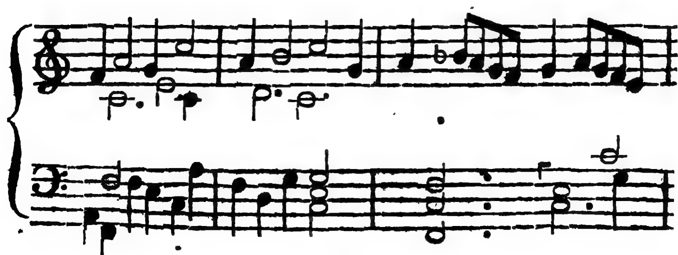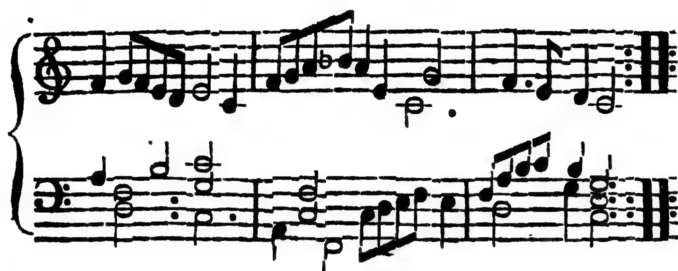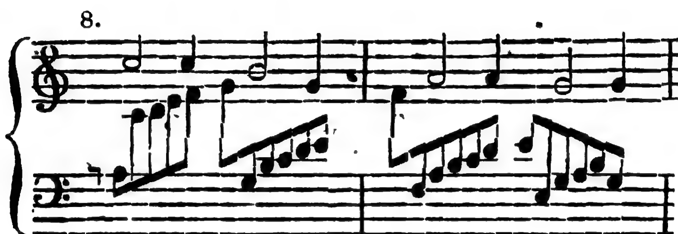







7.
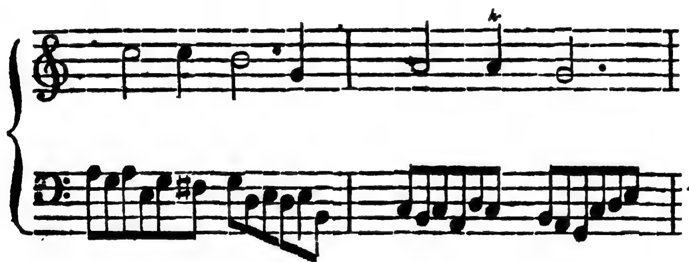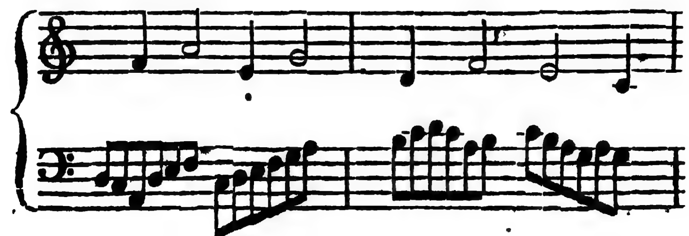




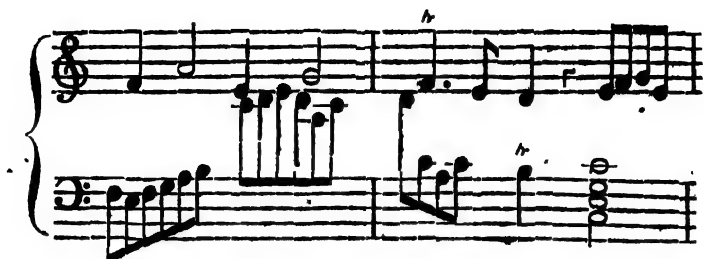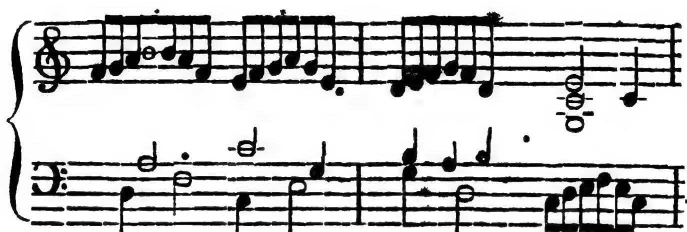


8.

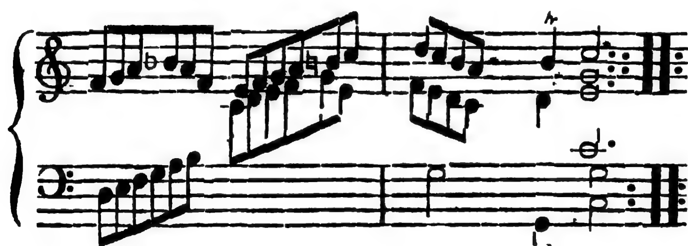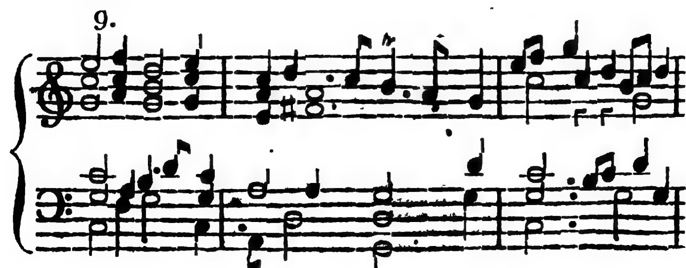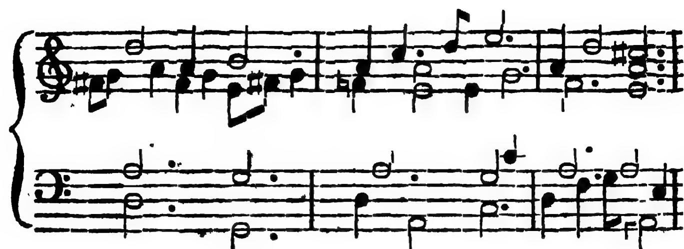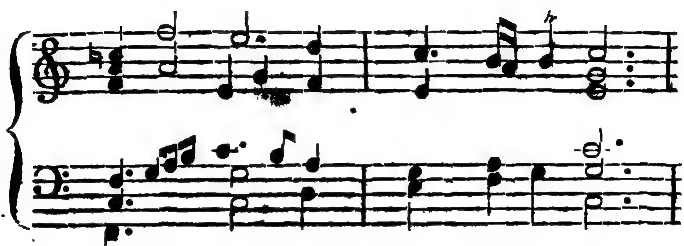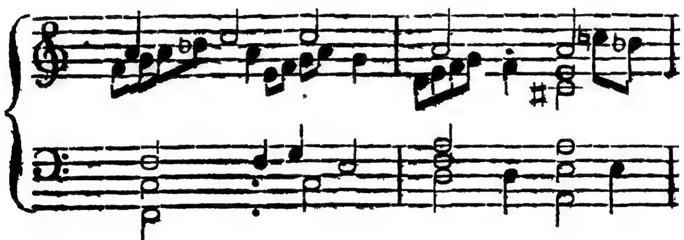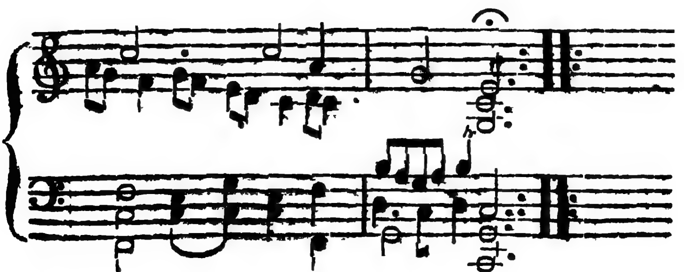













9.









If Tallis was fortunate in his disciple, *Bird*, the latter was scarcely less so in his pupil, Thomas Morley. This distinguished musician attained equal celebrity by the excellence of his compositions, and the ability discovered in his theoretical treatise, entitled, "*A plaine and easy Introduction to Practical Musicke.*" The learning and instruction it contains, and the style of the times, will apologize for the quaintness of his dialogue; and if we consider that this was the first regular attempt in our own language, to lay down a musical system, much praise will be found due to its ingenious author. Candour, perhaps, must grant, that the work is not unburthened with redundancies, nor deficient in some necessary particulars; but its general merits and utility have been experienced by thousands, and admitted universally. It supplied the wants of the age in which it was written, and remains to this day a valuable curiosity.

As a practical musician, Morley takes a high rank. The flow and polish of his melodies exceed those of all antecedent compositions; and if he sometimes (unconsciously, it may fairly be supposed) adopted the ideas of others, under his management they were always improved. His compositions, consisting of canzonets, madrigals, ballads, concert lessons, anthems, and services, display, together with an advanced style of air, or cultivation of fancy, all the science of the times, and evince considerable grandeur, as well as an ardent solemnity, of conception.

Morley was a Bachelor of Music, and one of the Gentlemen of Elizabeth's chapel. One set of his madrigals (to which publication, however, a variety of composers contributed) was written, set, and printed, in honour of the queen, who, in the title of the work, *The Triumphs of* Oriana, is figured under that feminine appellation*. In

* The idea of combining the talent of almost all the composers in the kingdom, in the productions of "*The Triumphs of Oriana*," (a

Dr. Tudway's collection of choral compositions, made for Lord Harley, in 1715, we find his funeral or dirge anthems, and an evening verse service; but it does not appear that any of this composer's church music was printed during his life. His compositions for the Virginal must have been voluminous, since in Elizabeth's Music-book alone, there are five different sets of lessons for that instrument, bearing his name.

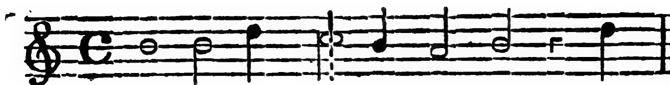
The merits of Morley's *Burial Service*, supposed to be the first that was composed after the Reformation, are well known to the gentlemen of the choir of Westminster; where it still continues to be performed on great occasions. Dr. Burney tells us, that he heard this service performed at the funeral of George II., and speaks of its *most solemn effect*. It is in a minor key, and chiefly in simple counterpoint: the harmony is remarkably grave, the modulation uncommon, and in the Doctor's opinion, nothing can be better suited to awful occasions.

When this ingenious, studious and learned musician died, is uncertain; but his death is supposed to have happened about the year 1604.

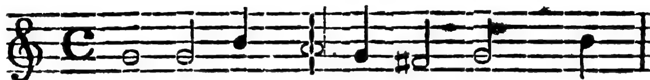
The following canzonet is selected from the second edition of his "*Short Songs for Three Voices*," as a specimen of his style in that species of composition.

compliment to our virgin queen has, by some, been thought to have been suggested to Morley, by the example of Padre Gionénale, who employed no fewer than thirty-seven of the most renowned Italian composers to set canzonetti and madrigals in honour of the Virgin Mary.

CANZONET.



See, see, mine owne sweet - jewell, mine



See, see, mine owne sweet jewell, mine



See, see, mine owne sweet jewell, mine



owne sweet jewell, mine owne sweet jewell. what



owne sweet jewell, mine owne sweet jewell, what



owne sweet jewell, mine owne sweet jewell,

presents what presents I have for

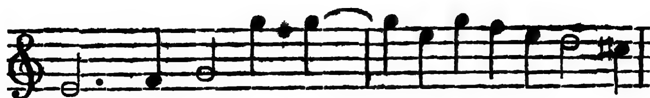
what presents see what I have heare for my pretty sweet

what presents what presents I have for

my darling a robin robin redbrest and a

sweet darling, a ro-

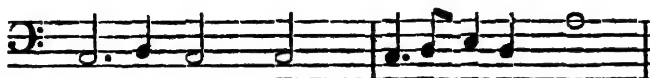
my darling a robin redbrest and a



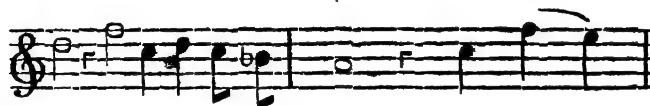
ro - bin redbrest and a star-



bin robin robin little little yong robin and a star-



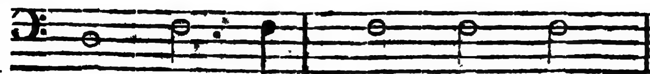
star - ling a robin and a star.



ling. These I give both in hope to move



ling These I give both in hope in hope at



ling. These I give both in



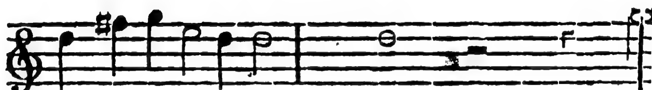
thee, yet thou saist that I love not; no, I love not thee, thou saist I



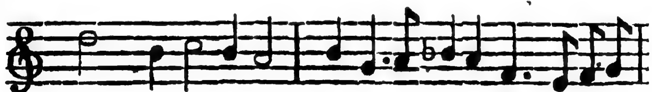
length to move to move thee, and yet thou saist I doe



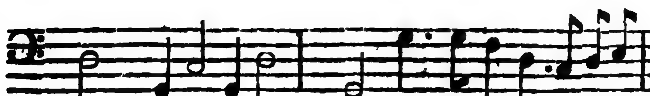
hope to move thee, yet thou saist I doe



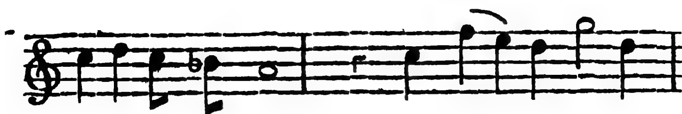
doe not, I doe not love These



not, I doe not love thee, no, I doe not, no, I doe not



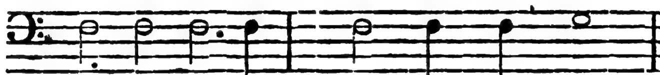
not, I doe not love thee, no, I doe not, I doe not,



I give both in hope to move thee, yet thou



love thee. These I give both in hope in hope at length to move



love thee. These I give both in hope



saist that I love not, no, I love not thee, thou saist I doe not, I doe



to move thee, and yet thou saist I doe not, I doe



to move thee, yet thou saist I doe not, I doe

not love thee.

not love thee.

not love thee.

CHAP. II.

STATE OF MUSIC IN ENGLAND, DURING THE REIGN OF ELIZABETH, CONTINUED.

DURING the first years of Elizabeth's reign, our secular vocal music yielded in excellence to that of the church. The words and music of a book of songs, for three, four, and five voices, printed in 1571, by John Day, a publisher of note, are truly barbarous; and about that time, many others appeared which could not boast either the genius or the science displayed in the ecclesiastical compositions of the same period. Some eight or ten years later, however, the arrival, and republication, of a number of Italian madrigals, diffused among the English composers the taste, ease, and elegance of Palestrina, Luca Marenzio, and other masters of the same country, and imparted to the chamber music of the English a superior and more finished style*. But when I speak of

* N. Yonge, an Italian merchant, and musical amateur, taking advantage of his foreign connexions, imported from Italy, from time to time, some of the newest and best vocal compositions, had them frequently performed at his own house, and at length, in 1588, edited and published a set of them, with a literal translation of the words. They consisted of madrigals, *out of divers excellent authors*, composed for four, five, and six voices; and the work was entitled Musica Transalpina.

the *tasteful*, *easy*, and *elegant* style of the Italian melody of that age, I would be understood as expressing myself *comparatively*: it was *good*, as collated with that of the English, which was *bad*; appeared polished, because ours was rude. Though the poetry of Italy had been much longer cultivated than ours, it had not imbued the music of that country with much beauty, or with undeviating rhythm; and the conceits *(concetti)* of the poetry, and the quaintness of the melody, were tolerably well calculated for each other. Such qualities, however, as the secular Italian music possessed, it communicated to the English, and such was the state of our lighter species of vocal compositions, when the profound and illustrious musician, Doctor John Bull, illumined the musical world with his unequalled science and matchless mental powers. This great man was born in Somersetshire, about 1567. His master, said to have been of the Somerset family, was William Blitheman, a musician of some celebrity, and organist of the Chapel-Royal *. Blitheman, at his death in 1590, was succeeded by his admirable pupil, who five years afterwards, at the request of the queen, was appointed Music Professor to Gresham College, and indulged with the privilege of lecturing in English. The first lecture read by him there, afforded so much satisfaction to his auditory, that he was encouraged to print it; and the title under which it appeared, is a fair document for history: "*The Oration of Maister John Bull, Doctor of Musicke and one of the Gentlemen of hir Majesty's Royal Chappell, as he pronounced the same, beefore divars worshipful persons, the Aldermen and Commoners of the citie of London, with a great multitude of other people, the 6th day of October*, 1597, *in*

* In 1586, he was created Bachelor of Music at Cambridge, and took the degree of Doctor at the same University, in 1592.

*the new erected Colledge of Sir Thomas Gresham, Knt. deceased: made in the commendation of the founder, and the excellent science of Musicke**.

Sir Thomas Gresham, in forming this seminary for musical and other prælections, was scarcely more munificent than Elizabeth was judicious, in causing the election of Dr. Bull into the number of its scientific tutors. He was, perhaps, not only the most proper, but almost the only musician, qualified to inform by theory, and illustrate by practice, those who might be anxious to avail themselves of so liberal an establishment †. This professorship he had held and honoured during ten years, when he resigned ‡. When James I. mounted the throne, Dr. Bull was appointed his organist. According to Stow, he was free of the Merchant-Taylor's company; and it happening that James and his son Henry dined at their hall (July 16th, 1607) while the king was at table, " Dr. Bull," says the chronicler, " in a citizen's gowne,

* Imprinted at London by Thomas Este.

† It is to be lamented that from various causes, among which are the trustees' curious choice of Professors, and the supineness of the public in regard of music, the design of so noble an institution should, in so great a degree, have been frustrated. Private interest elects lecturers who are never attended. But the *origin* of the evil is to be found in the *first* of these two circumstances; since, for one hundred and thirty-two years after the resignation of Dr. Bull, the musical lectureship was permitted to be held by men who not only had never distinguished themselves either in theory or practice, but, as far as can be learnt, were utterly ignorant of the principles of the science they were to develope! I cannot make the reflection, without recollecting, that, when I went to Cambridge to receive the degree of *Doctor in Music*, a part of my expences consisted of the charge for a *quarter's tutorage* in that faculty, by a learned gentleman who had studied every science but that of harmony.

‡ For what reason is not known, since he did not quit England till six years after this resignation.

cappe, and hood, played most excellent melody upon a small payre of organs, placed there for that purpose onely."

Praised at home more than rewarded, in 1613 he entered into the service of the Archduke in the Netherlands. It appears that not long afterwards, he settled at Lubeck. Many, assuming to judge for him, censured his desertion of his establishment at home; and those, perhaps, were loudest in their blame who had least contributed to his comforts. But listening only to the suggestions of his own feelings, he carried his talents to a better market, and left to England the future honour of acknowledging and boasting of the merit she refused to patronise *. Dr. Bull's compositions were very numerous. A list, comprising more than two hundred pieces, vocal and instrumental, is inserted in his life. A large portion of these are for the organ or virginal: those for voices consist chiefly of sacred music. He was too much practised, and too partial and skilful in the production and performance of instrumental music, to admit of our being surprised that his vocal compositions should not be equally natural and flowing, but carry with them more of the air of study than genius. But though his melodies, singly considered, cannot boast the sweetness we find in those of Tallis and Bird, his *parts* are commixed with more art, and furnish a closer and finer texture of harmony. His extensive powers on keyed instruments were truly extraordinary;

* The Gresham Lectureship, not then a sinecure, exacted from the professor two public readings every week; and the organist's place of the Chapel-Royal was only forty pounds a year, to which forty more was added by the Prince of Wales. If, therefore, we consider that at that time, there was nothing to be obtained by *public playing*, and that *scholar's pay is poor pay*, we shall discover the wisdom that urged the display of his wonderful abilities, where they would be more duly appreciated and recompensed.

and the constant habit of grasping and commuting *hands-full* of chords, and working with them in every variety of position and evolution, gave him a command in the province of diversified consolidation which characterized whatever came from his scientific pen; and the richness of the compound apologized for the comparative dryness of the melody. If it did not excite rapture, no one could listen, and not be gratified; if it did not exalt the soul, it filled the mind, and impressed it with sensations of magnificence, and of an imposing solemnity*.

The strength of this composer's talents lay in the production and execution of pieces fully harmonized, and comprizing fugues, double-fugues, and the various species of canon; and fortunately, for himself, he lived in an age that listened with pleasure to music of that description. A youth spent in subduing the difficulties, and imitating the excellencies, of the most complex and elaborate compositions, was rewarded by the admiration and surprize of his hearers. He surmounted old, and invented new difficulties; and disdaining to be embarrassed, aimed, in the province of polyphonic fabrication, at a species of omnipotence. His force and facility of *hand*, far from relaxing his labour and diligence as a creative musician, rather urged him to a more ardent pursuit of the arcana of composition, and soon placed him at the head of the instrumental composers of his day†. The amazing readiness he acquired in accumulating and adjusting

* When Dr. Burney calls the vocal music of Bull, *des notes*, & *rien que des notes*, his carelessness, or his prejudice, betrays his judgment, and seduces him to libel the composer, and dishonour his own taste.

† In the construction of canon *recte et retro*, and *per arsin* and in *triangular*, and other fantastic forms, he is said to have been "exquisitely skilled."

simultaneous sounds, stamps with reality, or colours with probability, a remarkable anecdote related by Wood, in his *Fasti Oxonienses*.

"Dr. Bull," says Wood, "hearing at St. Omer's of a famous musician belonging to the cathedral there, applied to him in the character of an *amateur*, to learn something of his faculty, and to see and admire his works. This musician, after some discourse had passed between them, conducted the supposed novice to a vestry or music-school joining to the cathedral, and showed him a lesson or song of forty parts; and then vauntingly challenged any person in the world to add to it one more. Upon which, the Doctor requested to be furnished with pen, ink, and paper, and to be locked up in the school, by himself, for two or three hours. To this the musician, not without evident disdain, immediately consented; and when he returned, was electrified at finding that the English contrapuntist, instead of adding to his forty parts *one* part more, had subjoined another *forty*. Trying, and retrying them with the utmost circumspection, but without discovering a single error, or harmonical transgression, he burst into an extasy, exclaiming with an oath, that he who had added those parts must either be the Devil or Dr. Bull. The Doctor then making himself known, the musician fell on his knees and adored him."

Wood proceeds to inform us, that after this incident, his talents became so much admired on the continent, that he was courted to accept of any place or preferment suitable to his profession, either within the dominions of the Emperor, the King of France, or the King of Spain; but the tidings of this and other occurrences honourable to his genius and unequalled science, reaching Elizabeth, she was desirous that her country should again be adorned by his wonderous powers, and commanded him home. By real musicians it has been universally allowed, that Dr. Bull's instrumental com-

positions were so full, and so highly wrought, that as only those of Sebastian Bach can be compared with them, so, after his own, only the surprising hands of Palscha could pretend to their execution*.

Whether Dr. Bull, in obedience to the queen's mandate, revisited England, and returned afterwards to the continent, or remained where his talents were best appreciated and rewarded, is not known: but Dr. Ward says, that he died at Hamburg, while others assert, with equal probability, that he paid his last tribute to nature, at Lubec.

His portrait, representing him in the habit of a Bachelor of Music, is preserved in the music-school at Oxford. On the left side of the picture are the words, "An. Aetatis Suæ. 27, 1589;" on the right, an hour-glass, surmounted by a human scull. Round the four sides of the frame is inscribed the following homely distich:
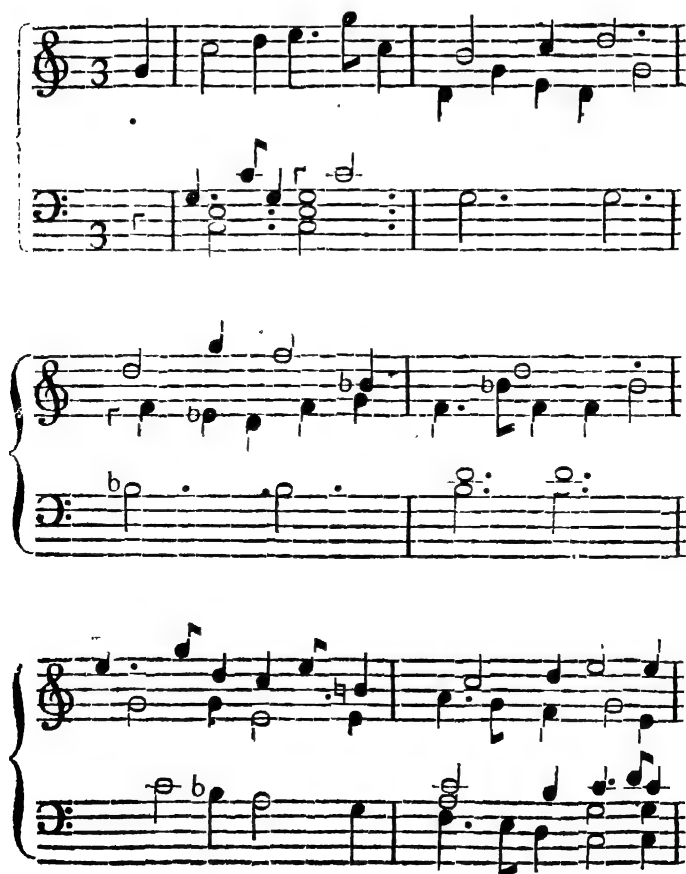
"The bull by force in field doth raigne,
But Bull by skill good will doth gayne."
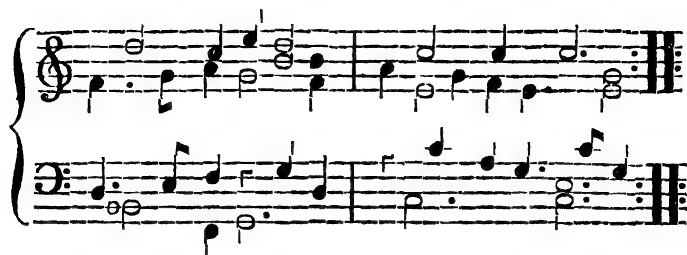
The only works of this composer extant in print, are Lessons in the miscellany, entitled *Parthenia*, and an anthem, "Deliver me, O God!" in Barnard's "Collection of Sacred Music."
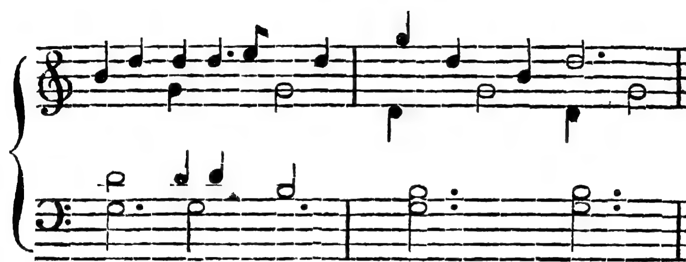
* The difficulties attending the performance of Dr. Bull's instrumental pieces, were not confined to the rapid successions of thirds and sixths, and the dense yet ever-changing involutions of articulated and waving harmony, but extended themselves to the *measure*; since it not unfrequently happens, that in the progression of *four parts*, while one hand plays two of six crotchets in a bar, the other has to perform nine to each semibreve. In a word, to be able to execute the fleet abstrusities of this composer, is to be sanctioned to smile at the most trying passages of Handel, Scarlatti, Paradies and Clementi.
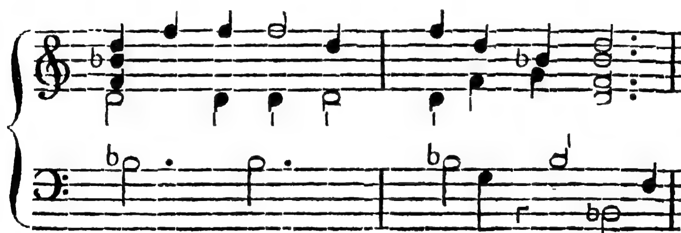
In the following composition, selected by Dr. Burney from the virginal pieces in Elizabeth's music-book, where it is called *Dr. Bull's Jewel*, the reader will find, commixed with the suggestions of a pleasing fancy, an instance of modulation less prepared, and more harsh, than, perhaps, he would expect from so accomplished a master. But much is to be conceded to the raw, or distorted taste of his times.
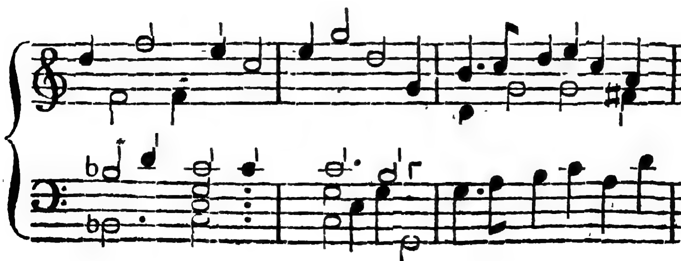
DR. BULL'S JEWEL.
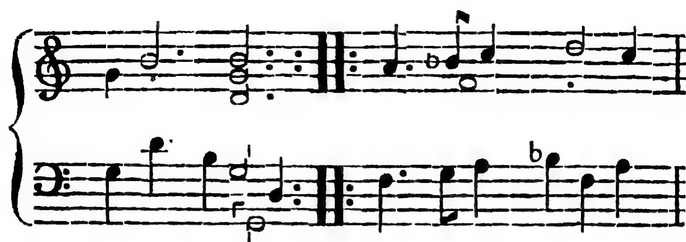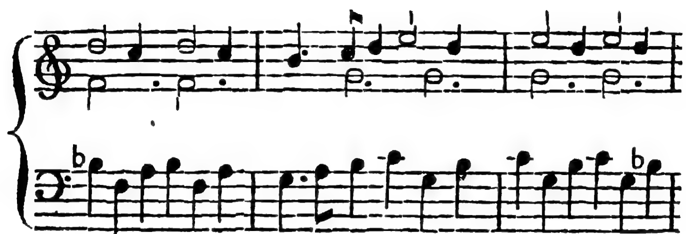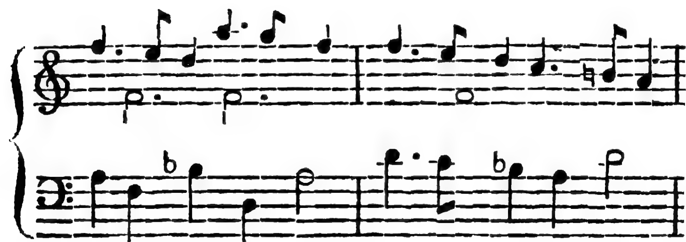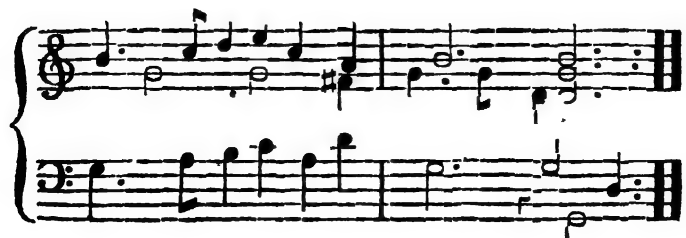


















Among those composers who sustained, and improved, the style of vocal composition introduced among the English, by the tasteful importations of the Italian merchant already mentioned, were Thomas Weelkes and George Kirbye, who, in 1597, published a book of madrigals in conjunction, and John Wilbye and Thomas Bennet; the first of whom printed a set in 1598, and the second, a set in the following year*. Of the pieces contained in those collections, those of Weelkes are at this day well known and justly admired; while the madrigals of Kirbye are melodious and ably constructed: Wilbye adorns his science with considerable felicity of fancy, and Bennet is, for his time, remarkably well phrased and *chantant*, as well as skilful in the responses of his points, and the general disposition of his score. Though, however, these and some other little distinctions of feature may be allowed to the madrigal composers of Elizabeth's reign, viewed generally, they are as similar in style as equal in merit. If no one greatly soars above, or sinks beneath the rest, neither does he deviate from the plan or pattern placed before him in that of the Italian models.

In the *Triumphs of Oriana*, (the produce of no fewer than twenty-two different composers) one of the most pleasing madrigals is that by William Cobbold, a musician little known. Though the modulation of this piece is scanty, the points are agreeable, thickly sown, pursued with ingenuity; and the general effect corroborates the evidence exhibited by most of the compositions, or the regularity and purity of the harmony of most of the minor or second class of English

* Of these four madrigalists, the best of our country, many compositions have been revived, and received with great pleasure, at the Concert of Ancient Music, the Catch Club, and other musical institutions.

masters, of the sixteenth century *. Among these stars of the greatest magnitude but one, were several who, though the exercise of their talents survived the reign of Elizabeth, are entitled to our notice in the present chapter. Of *John Mundy*, there are songs and psalms, which, in harmony and design, are far above mediocrity; several of his compositions, in the Queen's Virginal book seem to manifest his great abilities as a performer †. *Thomas Tomkins*, M. B., a gentleman of the Chapel Royal, no way dishonours his illustrious tutor, Bird. His songs, for three, four, five, and six parts, are melodious and ingenious; and in the third volume of Dr. Tudway's collection in the British Museum, are preserved two very curious compositions; the one, an anthem in twelve parts, and the other, an anthem in canon throughout, of four parts in one. These sacred pieces possess energy of conception, and address in combination; and his secular melodies are flowing and well accentuated. John Dowland, a celebrated lutenist, and Bachelor of Music, was, according to Wood, "The rarest musician that his age did behold." His chief excellence, however, lay in his mastery on his favourite instrument; an accomplishment for which Shakspeare, in his *Passionate Pilgrim*, gives him

* It was indispensable, that the music of these madrigals should possess some degree of merit; for in the poetry we find none, though the virtues of a queen form the subjects, and a prize offered by the Earl of Nottingham, one of the first noblemen of her court, added its stimulus.

† One of these pieces is a *fantasia*, in which the composer endeavours to convey an idea of *Faire Wether; Lightning; Thunder; Calme Wether;* and a *Faire Day*. Hence it would appear, that the modern notion of a *musical storm* is not so perfectly original as some may have conceived.

ample and *lasting* credit *. *John Milton*, the father of our great poet, though not a musical professor, was a voluminous, scientific and ingenious composer. His name appeared in most of the best publications of his time, particularly in those edited by Wilby; the *Triumphs of Oriana*, Ravenscroft's Psalms, and the *Lamentations* published by Sir William Leighton†. An elegant poem (*Ad patrem*) by his inspired son, records and celebrates his musical abilities.

Nec tu perge, precor, sacras contemnere musas,
Nec vanas inopesque puta, quarum ipse peritus
Munere, mille sonos numeros componis ad aptos,
Millibus et vocem modulis variare canoram

* If Music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me.
Because thou lov'st the one, and I the other,

Dowland to thee is dear, whose heav'nly touch
Upon the lute doth ravish human sense;
Spenser to me, whose deep conceit is such,
As passing all conceit needs no defence.

Thou lov'st to hear the sweet melodious sound
That Phœbus' lute, the Queen of Music wakes;
And I in deep delight am chiefly drown'd,
When as himself to singing he betakes.

One god is god of both, as poets feign;
One knight loves both, and both in thee remain.
Suppl. to Shakspeare, vol. I. p. 713.

† *Lamentations*, and *Salmi Penitentiali*, were great favourites amid the maudlin piety that prevailed at this time. Among a variety of dolorously curious titles of musical works, one was "*Lachrymæ*, or *Seven Teares figured in Seaven Passionate Pavins.*"

Doctus, Arionii merito sis nominis hæres.
Nunc tibi quid, si me genuisse poetam
Contingerit, charo si tam prope sanguine juncti
Cognatas artes, studiumque affine sequamur?
Ipse volens Phœbus se dispertire duobus,
Altera dona mihi, dedit altera dona parenti,
Dividuumque Deum genitorque puerque tenemus.

Ver. 56.

TRANSLATION.

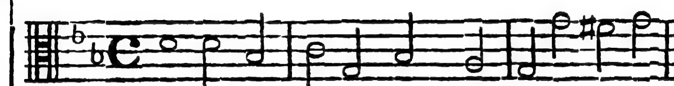
O ne'er, I pray thee, slight the heav'nly Nine,
Nor deem them vain whose sweetest pow'rs are thine
To thee a thousand dulcet strains belong;
A thousand beauties grace thy varied song:
Yes, thou'rt Arion's ever-worthy heir,
Apollo's fav'rite, and the Muses' care.
O, since from thine my humbler genius flows,
And but *thy* music in my numbers glows,
Still be the kindred faculties combin'd,
Reflected be our arts from mind to mind.
Phœbus divided 'twixt the son and sire,
(Though thine the nobler portion of his fire)
Bids in our souls his sacred fervor shine;
Sings in thy master-sounds, and speaks in mine.

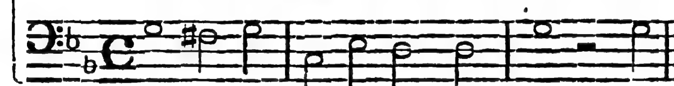
BUSBY.

The following composition, from a book, entitled, "*The Tears or Lamentations of a sorrowful soule*, set forth by Sir William Leighton, Knight, 1614," will enable the reader to determine the size of talent possessed by the father of our modern Homer, much better than the poetical hyperbole of filial affection.

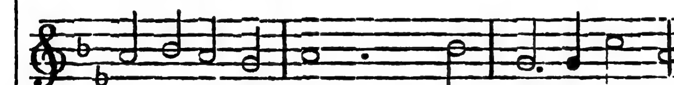

Thou God of might hast chas-ten'd me, and

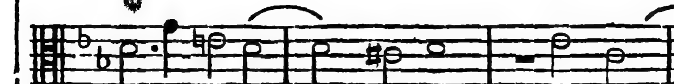

Thou God of might hast chas-ten'd me, and me cor-


Thou God of might hast chas - ten'd me, and me cor-


Thou God of might hast chastened me, and


me cor-rect-ed with thy rod; wound-ed my


rect-ed with thy rod; wound - ed my soul with


rect-ed with thy rod; wound-ed


me cor-rect-ed with thy rod. wounded my sou

soule with mi - se - rie, wound - ed

mi - se- rie, with mi - se - rie, wound-ed my soule

my soule with mi - se - rie, with

with mi - se - rie, wounded my

ed my soule with mi - se - rie, my soule with mise-

with miserie, wounded my soule with mi - se -rie, and

mi - - se-rie, wounded my soule with miserie,

soule with miserie, wound-ed my soul with mi-se-

me, and humbled me to know to know my God.

humbled me to know my God, to know my God.

and humbled me, and humbled me to know my God.

me, and humbled me to know my God.

However deficient, viewed generally, the *vocal* music of this century may appear to a nice and fastidious observer of the present age, the *instrumental* was still less perfect. Fretted viols, with six strings, the lute and virginal, and the drum, fife and trumpets constituted a band; and if Henry the Eighth, and Mary, listened with *tender delight* to concerts of *drums and fifes*, Elizabeth's *delicate nerves* tremulated during her dinner, to the soothing sounds of *twelve trumpets* and *two kettle-drums*, accompanied with the *soft pulsation*, and *whispering zephyrs* of side-drums, fifes, and cornets*.

* In this scanty furniture of an orchestra the *lute* seems to have been the favourite chamber instrument, not only in England, but throughout Europe. The *Sonnet to his Lute*, by Sir Thomas Wyat, and Congreve's celebration of *Mrs. Arabella Hunt's performance on that instrument*, are corroborative of its prevalence. According to Vincenzo Galilei, the best lutes in his time were manufactured in England.

Clear, therefore, is it, since the instrumental music of these times was so little refined, and solo vocal performance so little practised, that for the truest, and the fairest samples of English musical merit during the present reign, we must look into its *choral compositions* for the church, and its *madrigals* and *songs in parts*. These, in all the qualities which constitute their characteristic excellence, were, in England, equal, at least, to the best productions of the same kind on the continent. And, it must be confessed, that whatever the appearance of our best ancient composers, placed by the side of such masters as Handel, Boyce, Haydn and Battishill, their harmony and contrivance, fugues, and canons, possess a gravity and grandeur as greatly suited to the purpose of their construction, as happily calculated to excite our surprise and admiration *. Bird and other distinguished musicians in the reign of Elizabeth, have been censured for their neglect of accent, prosody, and quantity; and I fear, that after every allowance has been made for the changes that have taken place in the accentuation of our language, since the sixteenth century, much blame, in those particulars will attach to its composers. A comparison of the old music, with some of the modern, will, however, tend to soften our censure, since a *propriety of accent*, or *emphasis*, is no uncommon fault even with us; nor is our *cathedral chanting* calculated to remediate or diminish the evil; still less our *parochial psalmody*†.

* Confined to the ecclesiastical modes, the *modulation* of the sixteenth century is little accommodated to musical students of the present times, the extent of whose system embraces almost every variety of key, major and minor.

† The invective with which Salvator Rosa (a musician as well as a painter and poet) and Erasmus (originally a cathedral singing boy)

On the whole view of the music of the reign of our virgin Queen, it appears that some of the brightest rays which illumined the science of her times, flowed from the genius of harmony. A body of church musicians having for their head such a master as *Dr. John Bull,* and a mass of secular composers, including a *Wilbye*, a *Weelkes*, and a *Cobbold*, a *Mundy*, a *Dowland*, and a *Milton*, throw no dubious lustre on the musical history of that more than Augustan age,—an age superadding to the light which emblazoned ancient Rome, the beams of a science that formed no part of her splendor.

have assailed the performance of sacred music is bitter enough: but where could they have found language to express their contempt and indignation, had they heard the drawling monotony, and brutal braying, of an English parish church

CHAP. II.

ITALIAN MUSICAL THEORISTS IN THE SIXTEENTH CENTURY.

NOTWITHSTANDING the general light thrown upon music in the early part of this century, by the labours of profound theorists and scientific composers, so closed, even in Italy, were the eyes of mere practical musicians, that as late as 1547, he was deemed a vocalist of extraordinary skill, who was qualified to sing at sight, *cantori a libro.* To awaken indolence and banish shameful disability, other excellent authors arose; and at length professors were induced to read as well as to perform, and the more simple portion at least of musical arcana became known to the generality of public performers.

Of those whose industry propagated and patronised the harmonic science, no one makes a more distinguished figure than FRANCHINUS GAFURIUS, or Gafforio. This great theorist, the son of Batino, a soldier in the service of Gonzago, and born at Lodi, in 1451, was first intended for a priest; but after two years abode with a Carmelite, the talents he manifested for music, redeemed him from the dormancy of the church. The acquisitions he had already made, prepared him for the speculative application upon which he afterwards entered at Mantua, under the patronage of the Marquis Lodovico Gonzago. Two years of unwearied study qualified him to read at Varona, public lectures on music,

which were so well received as to encourage him to send several works to the press; after the appearance of which, at the invitation of the Doge Prospero, he removed to Genoa. From Genoa he was invited to Milan by the Duke and Duchess of Galeazzo, whence, his new patron and patroness, being soon after expelled that city, he returned to Naples, was received there by the Royal Professor as his friend and colleague, and became the rival of the most eminent theoretical musicians. In Naples he produced his profound *Treatise on the Theory of Harmony*; and would probably have remained where his genius was admired, and his society universally courted, had he not been driven away by the plague, which began to rage in that city. From Naples he went to Otranto, and thence to Lodi, where he opened a school under the auspices of the bishop Pallavicino. The Duke and Duchess of Milan being soon afterwards restored, he returned to that city, where he composed and published most of his works. At Milan he was caressed by the highest ranks; and the whole literati, who attended his lectures, read his publications, and testified his improvement of the science *.

As much the admirer of ancient merit as the lover of ancient knowledge, he collected, revised, commented upon, and translated into Latin, the old Greek writers on music: Aristides Quintilianus, Manuel Briennius, Bacchius, sen. and Ptolemy's Harmonics. The order and dates of the works he published, are, as follows: *Theoricum Opus Harmonicæ*, 1480 †. *Practica Musicæ utriusque Cantus*, 1496. *Ange-*

* His treatises were written in Latin; and will be read as long as music is enjoyed, and that language understood.

† If we except the *Definitiones Term. Musicæ*, of John Tinctor, the *Theoricum Opus Harmonicæ Disciplinæ*, was the first book on the subject of music that issued from the press after the invention of printing.

licum ac Divinum Opus Musicæ Materna Lingua Scrip. 1508. *De Harmonica Musicor. Instrumentorum,* 1518. The doctrines contained in the works which form this ample and learned list have been explained in former chapters of this history; therefore, after stating that this excellent theorist died in the year 1520, it will only remain to say, in the words of his friend and countryman, Pantaleone Melegulo, "that, if a life spent in labour for the advancement of science, and in a series of laudable actions, can entitle a human being to fame in this world, and felicity in the next, the claim of Gafforio to both seems indisputable.*"

The date of the birth of the distinguished musical speculatist, Pietro Aaron, has not been ascertained; but it is known that his first work, a small Latin tract in three books, was published in 1516. This production (originally written in Italian, and translated for the press, by his intimate friend, Joh. Ant. Flaminius Forocorneliensis) was succeeded by his *Toscanello della Musica,* the most considerable of all his writings, and which was printed at Venice in 1523. From the dedication of this work, comprizing two books, the first of which contains a general history and eulogium of music and its inventors, we learn that the au-

* Notwithstanding the high reputation of Gafforio, Giovanni Spataro, a professor of Bologna, in a publication, entitled, *Tractato di Musica,* most furiously attacked his *Treatise de Practica;* and had the temerity and impolicy to charge the author with ignorance of the *Cantus Mensurabilis,* the very branch of the science in which his knowledge was universally allowed to exceed that of every other professor of his time. Spataro's book will be best described by the words of a sedulous inspector, and adequate judge of the subject: "It is, from beginning to end," says the writer to whom I allude, "a gross libel on the great theorist it accuses, whose known science and learning may defy their adversary."

thor had been admitted into the papal chapel, at Rome, during the pontificate of Leo X., in speaking of whom, he says, "Though this pontiff was a proficient in most arts and sciences, he loved, encouraged, and exalted music more than any other; which stimulated many to the most ardent exertions in its cultivation. Among those who aspired to the high honours of his praise and his premiums, I myself became a candidate; born to a slender fortune, which I wished to improve by some reputable profession, I selected that of music; at which I laboured with incessant diligence, till the time of my irreparable loss by the death of my munificent patron."

The first book of the *Toscanello*, after recognising the divisions of music by Boetius and others, into mundane, humane, and instrumental, abruptly proceeds to the exposition of the principles of the *Cantus Mensurabilis*, including the doctrine of the ligatures; all which, however, candour must acknowledge Gafforio and his predecessors had, already, quite as well explained. In the second book, the intervals, consonances, and genera of the ancients are not treated with a profundity remarkably honourable to the learning of the author; the consideration of these is followed by a review of the different kinds of proportions, of greater and lesser inequality, and of arithmetical, geometrical, and harmonical proportionality; all which, again, are succeeded by directions for dividing the monochord, and a chapter dedicated to the stringing and tuning of instruments *.

Two years after the above, the third work of Aaron ap-

* The edition of the Toscanello of 1539, has an appendix, entitled, "*Aggiunta del Toscanello, a compiacenza degli Amici fatta.*" These *addenda* consist of directions for the intonation of the Psalms, and the singing of certain offices on particular festivals.

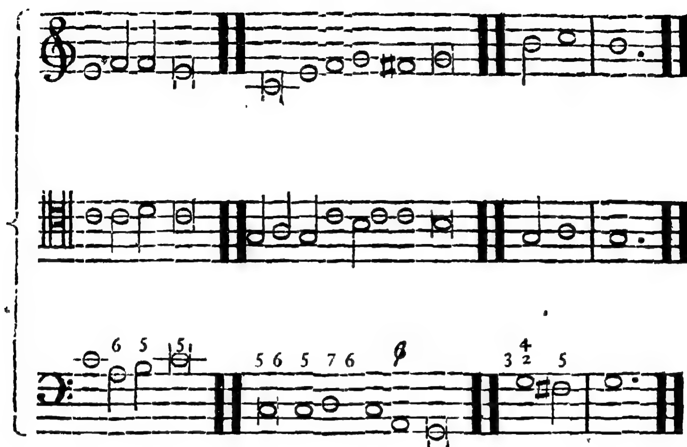
peared. It was written in Italian, and published at Venice. Its objects are the explication, and regulation of *the tones* or keys, and of *canto-figurato,* in which he adopts the principles of the *canto-fermo.*

The deformities of envy and injustice are rendered more odious, because they become more obvious, when elucidated by the accompanying rays of genius. Pietro Aaron was a man of real talent; and it is not without an aggravated pain, that we find such a man capable of decrying in another the knowledge and the merit to which he submits to be indebted. Gafforio had exhausted most of the subjects treated by this theorist; and to extract from his *Toscanello* all that is borrowed from the native of Lodi, would be to disembowel the work.*

In a fourth disquisition of Pietro Aaron (*Lucidario in Musica di alcune Oppenioni Antiche e Moderne,* Ven. 1545) we find discussions of many doubts, contradictions, questions, and difficulties never solved before. The use of extraneous, or accidental semitones, forbidden by the pure scales of *canto fermo,* was here ventured upon, and recommended, and even the legitimacy of the *false fifth* interdicted by Gafforio, boldly asserted. This, it is justice to allow, opened the door to modern refinement, and introduced intervals and modulations, which, though then deemed licentious, have, long since been sanctioned by general adoption.

* Aaron, at the expence of Gafforio, uniformly exalts the character of Bartholomeo Ramis, a Spaniard, and the preceptor of Spataro, whom he styles, *Musico Dignissimo, veramente da ogni dotto venerato.* Yet, Ramis, it must be confessed, was not all together unworthy of the praise he received. He was the first modern who maintained the necessity of a temperament.

Aaron's example of the false fifth is as follows:



Pietro Aaron was succeeded by LODOVICO FOGLIANO, who, in 1529, asserted his title to a place among musical theorists, by a Latin tract, called *Musica Theorica*, or the THEORY of SOUND. Of its three sections, the first contains an investigation of the proportions of greater and lesser inequality; the second treats of the consonances, and the third of the divisions of the monochord. In this work Fogliano discriminates with equal precision and correctness, between the greater and lesser tone. His doctrine was adverse to that of Boethius, but his opinion was respected, and it is said, that with him originated the introduction, and general reception, of the intense or *syntonous*, in preference to the *ditonic* diatonic. This prevalence of the opinion of Fogliano, at that time, when the question, whether the first or the latter of these two species was the best accommodated to practice, was warmly and virulently agitated, was highly honourable to his

authority, and seems to manifest the greatness of his reputation*.

Near the middle of this century a variety of theoretical works appeared in Italy, of more merit than notoriety. Among these *Libri rari*, the *Dialoghe Della Musica* of AUTONFRANCISCO DONI, published in 1544, may be allowed our notice. Though this writer was personally a light and eccentric character, his scientific knowledge was considerable. His manners, tinctured with buffoonery, were the externals of a vivid intellect, enriched with solid acquisitions. Doni, not only a profound musical theorist, but an ingenious composer and skilful performer, was entitled to and enjoyed the intimacy or correspondence of all the principal authors and artists of his time. His *Libraria*, to a catalogue and character of all the Italian books then in print, adds the enumeration of whatever manuscripts he had seen, and of such academies as then subsisted. In all his writings, consisting of more than twenty, this author aspires at singularity, and is evidently ambitious of a fame for humour †.

The *Dialogue on Music* commences with a list of seventeen composers, ten of whom are Italians, and the remainder Netherlanders. In the conversations the greater part of the interlocutors are represented as composers. The *first* exhibits singing, unaccompanied; in the *second*, their voices are joined by instruments. Then one of them (Auton. da Lucca) plays a voluntary on the lute—*Fàcose divine;* his

* The contention on this subject was most violent. Zarlino advocated the intense or syntonous diatonic, while Vincentio Galilei asserted the preference of that division which gives to the tetrachord two tones and a half.

† His *Collection of Letters and their Answers* support this part of his character, which loses nothing by his wild and whimsical rhapsody *La Tucca*; or, the Pumpkin.

performance is followed by that of Buzzino *il violone;* then Lod. Basso, S. G. Battista, Pre Michele, Pre Bartolomeo, and Doni himself, play on viols, pieces composed by Riccio da Padua, Archadelt, Berchem, and Parabosco, organist of St. Marc's church at Venice, according to Crescimbeni, a most admirable performer, and if we are to believe Doni, a voluminous writer of tragedies, comedies, and miscellaneous poems*. Here we find Doni exulting in the superior state of music in his time; "There are musicians now," he exclaims, "who, were Josquin to return to this world, would make him cross himself. In former ages, people used to dance with their hands in their pockets; and if one could give another a fall, he was thought a wit and a dexterous fellow. *Ysach* (Henry Isaac) then set songs, and was thought a master: at present, he would hardly be a scholar."

Not to detain the reader with accounts of a numerous train of musical writers, whose works comprize only the dull repetitions of what themselves had read, I proceed to speak of the most general and voluminous, profound and illustrious theorist of the sixteenth century. GIOSEFFO ZARLINO *da Chioggia,* was born in 1540. His musical science may be traced in a right line from the Netherlands, since his tutor, Willaert, the founder of the Venetian school, was a disciple of John Monton, the scholar of the celebrated Josquin.

* Doni's eulogy is warm in the extreme. "Whoever," says he, "is endowed by Heaven with the power of receiving and communicating pleasure, should imitate Parabosco; who, not content with that musical excllence with which he has given such delight, both in public and private, and acquired such fame, has afforded a great pleasure by his literary and poetical talents, in the publication of works that are as much esteemed for their wit and learning as their originality."

How early Zarlino commenced his studies, or at what age he left his instructor is not known; but, by the date of his first work, it appears that he was an author at eighteen. His publications were so numerous, and were so repeatedly revised, corrected, and augmented, that, except the hours demanded by his duties as Maestro di Capella of St. Mark's church at Venice, his whole time must have been devoted to study.

His *Institutioni Harmoniche* opens with a general panegyric upon music, from which it proceeds to the explanation of the several ratios of greater and lesser inequality, proportion and proportionality. In the succeeding account of the ancient system, his extensive reading is made usefully evident. In the second part, by means of the monochord, and an instrument called the Mesolabe, he measures and ascertains the intervals.* In the third are elucidated the elements of counterpoint; and also the rules of composition are laid down. His illustrations are more numerous than those of any other writer; especially those which regard the conformation and the conduct of the parts of fugue and canon. The fourth part of his Institutes is occupied with a brief traditional account of the inventors of the several ecclesiastical modes, and the delivering of rules for composing, according to the limits they prescribe.

To enter into the consideration of other works of this voluminous writer, would detain me too long from other topics. It must suffice to say, that they abound with useful matter, and are replete with evidences of his science and his erudition. It is manifest that Zarlino entertained lofty and ex-

* The *Mesolabe* is said to have been invented either by Archytas of Tarentum, or Eratosthenes, for the purpose of *bisecting* an interval.

tended ideas of the qualifications necessary to a complete musician. Among the chief requisites he included a knowledge of the abstruser rules of arithmetic, an acquaintance with the sublimer province of mathematics, and a familiarity with the profounder laws of grammar. To these acquirements he added intelligence on the subject and division of the monochord, dexterity in the art of tuning instruments, truth and taste in vocal performance, and thorough information in the science of counter-point. Not stopping here, he who would become a *complete musician*, must be versed in history, study logic, make himself master of rhetoric, look into natural philosophy, and investigate the laws of acoustics *.

The dramatis personæ of his dialogue *Delle Dimonstrationi Harmoniche*, wholly consists of musicians. The plot, or plan, borrowed from that of Baldossare Castiglione's *Cortegiano* †. The interlocutors (Francesco Viola, Claudio Memla, Adriano Willaert, Signor Desiderio, and Zarlino) are engaged in speculative and mathematical conversation, in which they discuss the various but connected subjects of *sesquioctave* tones, *ratios of consonance, parallelograms, diagonal lines, angles of incidence, division of the monochord*, &c. &c

* These are formidable exactions; and can be expected to be complied with only by those whose time fortune has made their own. The practical musician, the whole of whose *day* is devoted to the avocation of teaching, returns home with a mind too exhausted to resign the hours of *night* to study. He regards, and justly regards, such a mass of intellectual attainments, or, indeed, any material portion of them, as no more acquirable by his little leisure, than a handsome fortune by the humble drudgery of tuition.

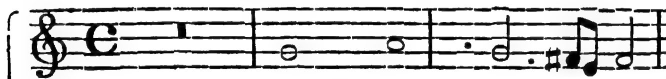
† Castiglione was no less indebted to the colloquial examples of Cicero, who might pride himself in being the copyist of Plato.

Subsequent musical authors have attempted to dim the lustre of Zarlino's learning, by denying him the *dos ingenii,* the gift of genius. While in his writings they discover and admit industry and learning, mixed, perhaps, with a little pedantry, they choose to close their own eyes, and would blind others, to his pretensions as a composer. When the musical reader has perused the following example of his powers as a contrapuntist, and in contemplating some defects of *naked fourths,* made due allowance for the extreme difficulty of constructing a canon upon the chosen *canto-fermo,* he will be enabled to estimate the dimensions of Zarlino's natural talents and resources in harmonical contrivance; that Zarlino, of whom Thuanus, and many other cotemporary writers, speak in terms not less honourable to their judgment than to the merit they celebrate.

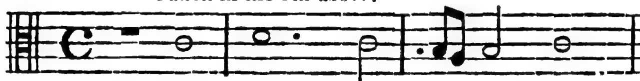
CANON.

Composed by Zarlino.

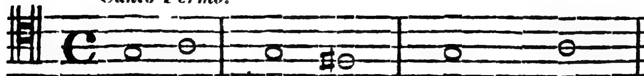
Resolution.



Canon in the 5th above.



Canto Fermo.



tor, spi - ri - tus men - tes tu-

spiri - tus men - tes tu - o - rum

spi - ri - tus men - tes

orum vi - si - ta im - ple-

vi - si - ta im - ple - su-

tu - o - - rum

- su - per - na gra - ti a -

- per - na gra - ti - a -

.i - si - ta; im - ple -

creas - ti pecto - ra pec - to -

creas - ti pec - tora pec - to - ra

su - per - na

ra cre - as - ti pecto - ra im-

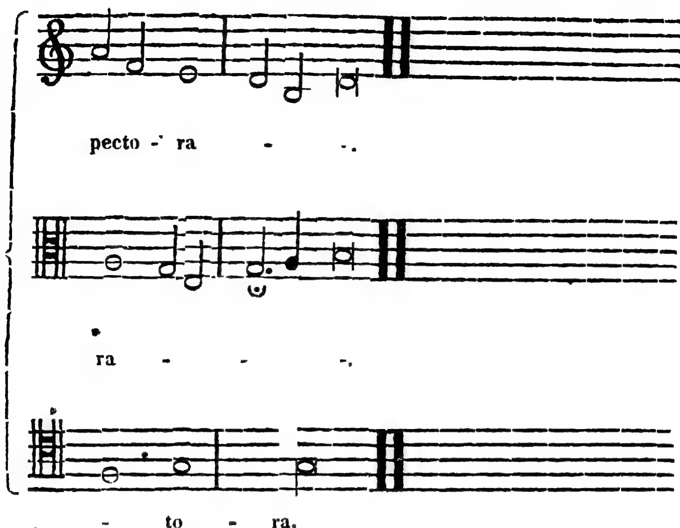
creas - ti pecto - ra imple su-

gra - ti - a quæ - tu

ple su - per - na gra - ti - a cre - as - ti

per - na gra - ti - a cre - asti pecto-

- cre - as - ti . pec-



If the talents of John Milton owe to the genius of his son, an augmented claim to notice, no less indebted are those of Vincentio Galileo to the illustrious renown of Galileo Galilei. This disciple of Zarlino, an able theoretical writer, and skilful Lutenist, was a defender of the doctrines of Aristoxenus. In a small tract, entitled, *Discorso intorno all' Opera di Zarlino,* he opposed his master's tenets in favour of *tempered scales.* The subject would be far from sufficiently interesting to excuse its discussion in this place; I shall, therefore, content myself with observing, that intermixed with some articles crudely considered, and even contradictory*, there are many that are both amusing and highly curious.

* When Galilei boldly asserts that the ancients were ignorant [illegible]e use of the *battuta,* or beating time, he displays a courage that transcends his intelligence.

If we may trust to Galilei's opinion and report, in his time, all Italy could boast but of four great organists, Annibale Padovano, Claudio da Coreggio, Giuseppi Guami, and Luzzasco Luzzaschi. From his remarks on the general state of instrumental performance, we learn that the *Viola d'Arco* and *Violone* were the chief favourites *. Speaking of the harp, he says, that the Italians had it originally from Ireland; but describes it as *a cithara* with many strings, and as comprising a compass of four octaves and a tone.

While we admit the knowledge and abilities exhibited in this work, we must not overlook the separate credit given to Mei, a Florentine nobleman, by the testimony of Battista Doni in his *Trattato secondo sopra gl' Instrumenti di Tasti*, in which he tells us, that his partiality for the music of the ancients was considerably increased by the Dialogue of Galilei, more the work of Mei, than of the nominal author †.

Passing the lighter works of Artusi of Bologna, the well-digested but inconsequential musical compendium of Tigrini, canon of Arezzo, and the ingenious but heavy and pedantic Discourses of Don Pietro Pontio, I proceed to notice the

* The violin is not mentioned. From his complaints against the *embroiderers*, who so disguised every melody by their *changes* and *divisions*, that it was no longer cognizable, we may conclude that the instrumental performer of Italy possessed, in his time, considerable execution. Before the expiration of this century, we find the violin in use; and hear of the combination of the cornet, trumpet and viol, lute, flute, double-harp, and harpsichord. See the tract entitled *Delle Imperfettioni della Moderna Musica*, by Geo. Maria Artusi, one of the Minor Italian theorists.

† This assertion of Doni derives no slight support from the fact, that Dr. Burney found in a dialogue contained in one of Mei's Letters, preserved in the Vatican library, not only opinions directly coincident with those of Galilei, but the very language which Galilei has selected for their expression.

last treatise upon music introduced in Italy during the sixteenth century.

The *Prattica di Musica* of LODOVICO ZACCONI, of Pesaro, first printed at Venice in 1592, declares the splendid design of combining with the most essential rules for composition, instructions for the accurate performance of every species of music. Though this work has, by a very competent judge, been described as a dry and tedious performance, yet, since the author has judiciously avoided the bewildering systems of the Greeks, and has gone pretty deeply and satisfactorily into the analization of the science, as cultivated and applied by the moderns, the objection amounts but to this,—that the student, to obtain the knowledge he seeks, must learn to smile upon the labour which is to be its merited price. The very wish for knowledge supposes patience and a contempt of toil: and who can reasonably grudge the exertion necessary to the study of works, the production of which cost their authors so much more? Zacconi's tract, however, far from being, on the whole, crampt and repulsive, possesses the relief of entertaining observation; and if a few occasional thorns lay in the student's path, their points are often covered, and his feet protected by incidental flowers.

One of this author's remarks is, that as the ancients produced their musical effects, whatever they really were, by the simple union of melody with poetry, and those masters, immediately antecedent to himself, by notes of various durations, harmonized and worked into perpetual fugues, so the composers of his own time, by an extended contrivance, and more varied disposition of *parts*, command more impressive and diversified effects. In another place, his position is, "that every age has vainly thought its music brought to the greatest possible degree of excellence; that the succeeding age is uniformly found to transcend its predecessor, but never capable of discovering that itself will be improved upon in

turn." This dictum he illustrates, by reminding his reader, "that Okenheim, the master of Josquin, and John Monton, his scholar, felt the same persuasion of their own advancement in musical knowledge; yet, since their time, music has not stood still; but, on the contrary, become more animated and pleasing, and made nearer approaches to perfection.

Music, no less the child of fancy than of science, is, by its very nature, subjected to fickleness, and fashion. But besides this source of its mutability, we have to consider its infinite susceptibility of improvement. Though long before the time of Handel, Colonna had produced noble chorusses, enriched, and vivified with instrumental *parts,* the composer of the *Messiah* burst forth with a grandeur of conception, felicity of contrivance, a massive harmony and force and dignity of orchestral embellishment, that threw the Italian into shade. So, however deficient the late Dr. Haydn may be in the majesty, boldness, happy response, and dense combinations of Handel's vocal score, the instrumental portion of his *Creation* is an admitted and striking improvement upon the most brilliant accompaniments of his great countryman.

These remarks have insensibly, but not unopportunely, led me to the topic of *composition.* The state of that branch of the musical science in the various *schools* of the continent, during the century the *theorists* of which we have just been enumerating and considering, will form the subject of the succeeding chapter.

CHAP. IV.

STATE OF THE ROMAN, VENETIAN, LOMBARD, NEAPOLITAN, BOLOGNA, AND FLORENTINE SCHOOLS OF COUNTERPOINT, DURING THE SIXTEENTH CENTURY.

A WELL-INFORMED theoretical musician, whose merits have already been described (Pietron Aaron) defends the Italians against the scandal they have sustained from the proverbial characters of nations: Far from admitting the correctness of the discrimination which would persuade us, that the French *sing*, the English *shout*, the Spaniards *cry*, the Germans *howl*, and the Italians *imitate the noise of goats*, he insists that Italy and other countries have produced musicians equal to any that have flourished in France. "Indeed," says he, "it may with truth be asserted, that the natives of every realm in Europe have been to school in Italy, which is the nursery of excellence in all the arts, and where there not only *have been*, but still are, so many admirable singers, that it would be tedious to collect their names*."

* *Lucidario in Musica:* in which work, after the above encomium of the Italians, the author, "in justice to his country," gives a list of fifteen *singers, by book, Cantori a libro;* twelve singers *to the lute;* and eleven female singers, both *by the book*, and *to the lute;* of which two arts, the first seems to have been that of *singing at sight*, or *by note;* the other of *singing self-accompanied.*

It is not easy to imagine, how an opinion so injurious to the most musical country in the world, should have obtained; a country which, early in the sixteenth century, could claim a Lodovico Magnasco da Santa Fiora, (afterwards a bishop) Carlo d'Argentilly, whose compositions enrich the Vatican library, and Simone Bartolini Perugino, sent at the head of eight singers to the Council of Trent, as its *Maestro di Capella*; a country whose performers were of such celebrity as to induce Doni chiefly to select them for the dramatis personæ of his *Dialogues*. Not much less difficult is it to understand, why the Italians themselves should be so mistaken as to make Palestrina the head or *father* of a school, of which he cannot be justly considered as the founder, since, however superior his abilities, he was not the original Maestro di Capella either of St. Peter's church, or the Pontifical chapel. That wonderful harmonist was, indeed, preceded at the chapel by several eminent composers, the most distinguished of whom was the incumbent immediately before him:—

Giovanni Animuccia, a Florentine, as a musician and a moralist, was one of the greatest ornaments of his country *. Among the admirable fragments of choral music, by a variety of great masters, preserved at Rome, in a manuscript bearing the title of *Studii di Palestrina*, is the following chant to the Miserere, attributed to the pen of Animuccia.

* Adami and Padre Martini place him among the companions of St. Filippo Neri, who first, on Sunday evenings, employed music at the *Chiesa Nuova*, or New Church, at Rome, to draw company to his pious orations. From this fact it was, that musical sacred dramas were afterwards called *oratorios*: and it is on account of their strong attraction, that *oratorios* continue to be performed in the *Chiesa Nuova*.

5 6 7 6

4 3

The counterpoint here is almost *simple*, but other compositions of this master manifest his science and powers for a higher order of harmony. His madrigals and motets, in four and five parts, and his masses (the first published in 1548, and the latter in 1567) bear sufficient evidence of his high merit as a composer, and prove him the worthy precursor of Palestrina.

Giovanni Pierluigi Palestrina, is one of that numerous class of scientific students, whose talents, however great, and whose lives however usefully or meritoriously employed, afford but few materials for the biographer. The birth of this great musician has, with some degree of certainty, been fixed in the year 1529, at Palestrina, the ancient *Præneste*. According to the long-established custom in Italy, of naming the master together with his disciple, the writers of that country, in their accounts of Palestrina, have been careful to inform us, that his professional tutor was Guado Mell, or Claude Gondimel (a Fleming), said to have been one of the first that set to music Marot's and Beza's translation of the Psalms. Many and various narratives of this ornament of his day have appeared, and been rejected; among which may be reckoned those by Antimo Liberati, Andrea Adami, and even that by Padre Martini. From these, however, a few outlines have been collected which bear the marks of authenticity, and have been received by the most scrupulous as genuine. His birth is admitted to have taken place, as stated above. About the year 1555, in consequence of his abilities as a composer, he was received into the Pope's chapel at Rome, and seven years afterwards, became *Maestro di Capella* of *Santa Maria Maggiore*, in the same city. Giovanni Animuccia *maestro di capella* of St. Peter's, dying in the year 1571, Palestrina was elected as his successor; and having, as a composer of choral music, reached an eminence, which, in many respects, has scarcely

been exceeded by any subsequent master, he died in the year 1594 *.

Great and numerous have been the eulogiums bestowed by musical writers, upon the genius and science of Palestrina. Indeed, during his life-time, Giovanni Guidetto, chaplain to Pope Gregory the Thirteenth, bore testimony to his unrivalled merit. Appointed to collate, correct, and regulate the choir service of St. Peter's church, he called in the skill of the *Maestro di Capella,* whom, in his acknowledgment of the aid he derived from his co-operation, he denominates, "*the prince of musicians* †."

* The following (registered in the Pontifical Chapel) is the account given of his death and burial by Ippolito Gambocc, *Puntatore.*

"February the 2d, 1594. This morning died the most excellent musician, Signor Giovanni Palestrina, our dear companion, and Maestro di Capella of St. Peter's church, whither his funeral was attended, not only by all the musicians of Rome, but by an infinite concourse of people, when *Libera me Domine* was sung by the whole college." Another record, given by Torrigio, says: "In St. Peter's church, near the altar of St Simon and St. Jude was interred, in consequence of his extraordinary abilities, Pierluigi da Palestrina, the great musical composer, and maestro di capello of this church. His funeral was attended by all the musicians of Rome, and *Libera me Domine,* as composed by himself, in five parts, was sung by three choirs. Upon his coffin was this inscription: *Johannes Petrus Aloysius Prænestinus Musicæ Princeps.*"

† Of the high veneration in which Palestrina was held by all his cotemporaries, a correct opinion may be formed from the fact, that a Collection of Psalms, in five parts, was dedicated to him by fourteen of the greatest masters then in Italy. To this circumstance may be added the following: The pope and conclave, scandalized at the levity of the church music, resolved upon the banishment of choral composition from the service. Palestrina, then only in his twenty-sixth year, intreated his holiness (Marcellinus Cervinus) before he put his design in execution, to allow him the opportunity to exert himself in the pro-

Palestrina, by the indefatigable cultivation of his native taste and genius, brought his style to such perfection, that the best ecclesiastical compositions since his time have been proverbially said to be *alla Palestrina*. Not only the works of the greatest masters of his own age, but those of the distinguished contrapuntists of the preceding century, had, it is evident, been the objects of his unwearied study and *imitation*; but while he proved his ability to surmount the difficulties their labours presented, and to make their beauties his own, he discovered his powers of adding to their excellencies a more elaborate and polished counterpoint, as well as a sweetness of melody, of which they appear to have been incapable *.

The works of Palestrina are voluminous. The following catalogue will support the credit I have given him, for indefatigability.

Twelve Books of Masses in *four, five and six parts*.

Lib. 2d. of Masses, including the compositions, entitled *Missa Papæ. Marcelli*, (the mass which restored church music to papal favour.)

Lib. 3d, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th.

Five books of Motets, for five, six, seven and eight voices.

duction of a mass that should accord with the true idea of ecclesiastical composition. His request being granted, he composed a mass in six parts, the elegance and noble gravity of which so pleased the pope and college of cardinals, that their intention was rescinded, and church music restored to favour.

* His judgment, however, it must be confessed, was not infallible, since it did not always guard him against pedantry and mystical science; as is too clearly evinced by the vain and useless difficulties introduced into his mass, founded upon the melody of *L'Homme Armé*, and also by his yielding to the absurd practice of composing ecclesiastical movements upon familiar and vulgar tunes.

Lib. 1, and lib. 2, of Motets, for four voices.
Two books of OFFERTORII, for five and six voices.
One book of LAMENTATIONI, for four voices.
One book of Hymns, for five voices.
A LITANY for four voices.
Two books of MADRIGALI SPIRITUALI.
A MAGNIFICAT, for eight voices.

The personal friend and fellow-student of Palestrina, GIOVANNI MARIA NANINO, became, in 1577, a member of the pontifical choir, as a tenor singer. Their social studies led to their further union, as the masters of a new music-school, which they conjointly opened at Rome.

His works (now so scarce as to be almost unattainable) are voluminous, and have the high character of being worthy of the professional colleague of the Homer of the Italian music. Among his known publications are various sets of madrigals, a variety of chants, and a curious composition, entitled, "*Cento-cinquanta sette Contrappunti, a* 2, 3, 4, 5, 6, 7, 8, 11 voc. *Sopra de Canto-fermo intitolato* LA BASE DI CONSTANZO FESTA." He also coalesced with his brother Bernadino * in the production of a theoretical work styled *Trattato di*

* *Bernandino Nannino* has the reputation of a scientific, and an inventive and original composer. Of Giovanni Maria he was the *younger* brother, and one of the attendant disciples of his and Palestrina's academy. Antimo Liberati, in his Letter to Sig. Ovideo Presapegi (which will be spoken of in a future chapter) after noticing, that Palestrina was too much absorbed in his own studies to attend to the drudgery of his school, except in cases where difficulties occurred which only his own superior knowledge could solve, tells us, that notwithstanding Palestrina's general neglect, the establishment had the honour of producing many excellent masters, among whom was the younger brother of Maria Nanino, "who," he adds, succeeded admirably, and cast considerable lustre upon the science, by the novelty, delicacy and grandeur of his compositions."

Contrap. con la regola per fa Contrappunto a mente. It is a circumstance too prominent in the life of Nanino not to be recorded, that, though with the Romans, he enjoyed the reputation of one of their most learned and scientific musicians, the vanity of Sebastian Raval, a Spanish professor then at Rome, challenged him to a musical combat. The Spaniard had the first thrust, and was answered and discomfited by the pen of Nanino.

As the three most distinguished pupils of Nanino and Palestrina appear to have been the brother of the former, an excellent composer, Felice Anario, the successor of Palestrina at the pontifical chapel, and Antonio Cifra, Maestro di Capella to several churches in Rome, and to the Archduke of Austria, so of these the latter was the most illustrious. By Antimo Liberati the talents and acquisitions of ANTONIO CIFRA are mentioned in terms of the highest respect; and Walther gives him credit for a share in many musical improvements and discoveries which took place during the latter years of his life. His works consisted of motets and psalms, in twelve parts, for three choirs, and various masses, from one of which, entitled, *Conditor Alme Siderum*, Padre Martini has (in his *Sagio di Contrappunto*) printed an *Agnus Dei* for seven voices; a movement distinguished by its combining with five parts, in close but free fugue, two parts in perpetual canon, *alla roverscia.*

In music of this description, Cifra was adequate to the performance of prodigies; but to music of this description his powers were bounded, and could afford to be bounded: if modern musicians may boast of surpassing his secular melody, his sacred harmony will justify their despair.

In that species of secular music, called the *madrigal,* no one excelled, perhaps, no one equalled LUCA MARENZIO. The genius and inclination of this polished composer (a disciple of Contini, an excellent and voluminous contributor

to the sacred music of his time), quickly led him to the cultivation of a cast of composition, his early excellence in which procured him the honourable appellation of *Il piu dolce Cigno* *. Cardinal Luigi expressed his sense of Marenzio's claims to his patronage, by appointing him his maestro di capella; and the King of Poland and Cardinal Cinthio Aldobrandini, nephew to Pope Clement the Eighth, honoured themselves by becoming the patrons of his merit †.

In the madrigals of this pleasing composer, we find, in combination with fugues, imitation and all the evolutions of multifarious counterpoint, a natural and sweet, unembarrassed and appropriate flow of melody, that evinces the pure conception of an elegant mind, and the full maturity of a vigilant judgment. However gay, free and spirited (and no composer of his time was more so, more *happily* so), Marenzio is always the master of himself; however agile his fancy, it is still under the control of his own supervising criticism; however playful, is never licentious; however apparently at large, never unbridled. He was one of the few geniuses whose ideas outstripping the lazy course of time, anticipate the taste of future ages; whose imagination suggests models for distant successors. Some of his movements are embellished with passages, the favourable reception of which long survived their author, and which

* Peacham, in his *Complete Gentleman*, praises the *delicious aire* and *sweet invention* of Marenzio, and affirms that he *excelled all others*. "The first, second, and third parts of your *Veggo dolce il mio ben*, &c." adds this general critic, "are songs, the Muses themselves might not have been ashamed to have composed."

† The year of Marenzio's birth has not been ascertained; but Adami tells us, that he died at Rome in 1599, and that he was buried in the church of S. Lorenzo, in Lucina. (*Osserv. per ben reg. il Coro Pontif.*)

Purcel and Handel thought worthy of being incorporated in some of the noblest of their works.

To the above ornaments, I might say *glories*, of the *Italian school*, it is but justice to add the name of RUGGIERO GIOVANELLI of Velltri, whose merit was universally acknowledged in Rome, and procured him the office of maestro di capella of the church of S. Luigi, S. Apollinare, and, upon the demise of Palestrina, the successorship to the same appointment at St. Peter's. The proofs of the science and talents of this master were given in the numerous motets, psalms, madrigals and masses he produced, and which were published towards the end of the century, the music and musicians of which we are now examining *.

The composers who at this period flourished in Italy, all of the same school, and working upon the same general principle of exciting the wonder of the learned by their science and contrivance, and moving the piety of the multitude by the solidity and richness of their scores, were, it must be admitted, more similar in their style than the rational lovers of diversity and relief, picturesque light and shade would desire to find them ; but in listening to their harmony, they will admire the grandeur, and feel the solemnity of their combinations, and yield their willing praise to excellence, the inimitability of which the musicians of the nineteenth century are compelled to confess.

Passing from the Italian to the VENETIAN SCHOOL, our first attention is naturally directed to ADRIAN WILLAERT ; not in compliment to his compositions, which not unfrequently are confused, incorrect, and even harsh, but because the Italians place him at the head of this provincial academy.

* At this time, these compositions superseded throughout Europ the use of anthems, opera songs, and cantatas.

This musician, a native of Bruges, in Flanders, devoted his earlier years to the study of the law at Paris. Preferring harmony to discord, he quitted the legal for the musical profession, and during the pontificate of Leo the Tenth, went to Rome. His celebrated motet, *Verbum bonum*, was published as early as 1519, forty-three years before Zarlino enlisted him as an interlocutor in his dialogues, *Ragionamenti**. His compositions are numerous; and, during a period of fifty years, formed a part of almost every collection of motets or madrigals that appeared.

But the best pillar of this composer's fame is his *Musica Nova* †, in three, four, five, six and seven parts. If a liberal historian would fling the other productions of Willaert into the shade, *this* production he would be equally desirous to place in the strongest light. In its kind, it is excellent; and the kind itself is that best adapted to the powers of the author, and most propitious for the realization of a durable monument of his glory. According to *Zarlino* and *Piccitoni*, he possessed considerable originality of mind. The former speaks of him as the inventor of pieces for two or more choirs; and the second gives him credit for being the first who made the basses of compositions in eight parts, move in unisons or octaves. That the melody of this master is in general meagre and unmeaning, truth must declare; but truth will also allow that his harmony is equally full and sound, and his construction of canons often wonderful.

For many years he filled the office of *maestro di capella*,

* At what time he abandoned the law is not known; but since, as it is said, when he arrived at Rome, he found that this motet was received there as the composition of Josquin, it follows, that he had commenced musician long before his arrival in that city.

† A copy of this curious and elaborately-splendid work is preserved in the British Museum.

of St. Mark's church, Venice, and died at a great age. His scholars, like some of his works, were eminent and famous, and include the great names of Cipriano, Rore, Zarlino, and Costanzo Porta.

No school, perhaps, in the sixteenth century, was more successfully cultivated than that of Naples. It was established in the fifteenth century, during the reign of Ferdinand of Arragon. Among many extraordinary men, whose talents and learning, at that time, were honourable to Naples, are to be recorded the celebrated musical theorists and composers, Franchinus Gafurius, John Tinctor, William Guarnerio, and Bernard Yeart.

The dialogues of Luigi Dentice, a Neapolitan of rank and fortune, published at Rome, in 1553, satisfactorily explain the general state of practical music among the Neapolitans. By his copious list of their performers, it would appear that they cultivated the organ, lute, viol, guittar, trumpet and harp, with very great success; and that they were not destitute of theorists, is sufficiently proved by the twenty-two chapters on the subject of music in the *Commentaries on Plutarch's Treatise on Moral Virtue*, by Agnuvivus, Duke of Atri; the curious charge advanced against the critic and philosopher, Marcangelo Accorso, of devoting too much of his time and attention to the study of music and poetry; and the writings of Gio Camillo and other musical authors, enumerated by Padre Martini among the Neapolitan speculatists*.

Of the attractive style of the common or rustic secular

* Accorso, after spending thirty-three years at the court of Charles the Fifth, died in Naples about the year 1540. Camillo published in Naples, among other works, *Discorso Filosofico della voce, e del Modo d'imparare di Cantar, di Garganta, raccolte da D. Valerio de' Paoli di Limofinano.* 1563.

melodies of Naples we must form a favourable idea from the fact, that during the sixteenth century, they were almost exclusively chosen as subjects for counterpoint, and under the variegated names of *Arie*, *Canzonette*, *Villotta*, and *Villanelle, alla Napolitana*, were re-echoed, and listened to with delight, by all Europe *.

The following *Villanella*, by Donati, in which the effect of iteration has been tried, and tried with success, labours under the defect of a broken or unregulated metre, and, by consequence, deviates into wildness, and, in expression, loses much of that force which a stricter attention to measure would have ensured.

DI BALDASSARE DONATO.

Canzon Villanesche alla Napolitana, A. D. 1558.

Chi la Gagliar - da Chi

Chi la Gag - liar - da Chi la Gag-

Chi la Gagliar - da Chi la Gag-

Chi la Gag - liar - da Chi la Gag-

---

* As once were the *provençal* songs, and as since have been, the ballads of Venice. These little Neapolitan songs were generally

la Gagliar - da donna vo im - pa-

liar - da don - na vo im - pa-

liar - da donna vo im - pa-

liar - da donna vo im - pa-

1ma. 2da.

re Chi re ve - nite a noi che

re Chi la Gag - re ve - nite a noi che

re Chi re ve - nite a noi che

re Chi la Gag re ve - nite a noi che

vivacious in their poetry, and animated in their tunes; and (which will seem a little strange to the English) were sung about the streets not only with taste and humour, but in *parts.*

sia - mo mas - tri fi - ni mastri fi - ni mas-

sia - mo fi - ni mastri fi - ni

sia - mo mastri fi - ni mastri fi - ni mas-

sia - mo mastri fi - ni mastri fi - ni mas-

tri fi - ni che di sera et da mat - tina mai

mastri fi - ni che di sera et da matti-

tri fi - ni che di sera et da matti-

tri fi - ni che di sera et matti - na

manchia - mo mai manchia - mo di so - na-

na mai manchia - mo mai manchiamo di so - na-

na mai manchia - mo manchiamo di so - na-

mai manchiamo mai manchiamo di so - na-

re. Tan tan tan ta - ri - ra, tan tan tan

re. Tan tan tan ta - ri - ra, tan tan tan

re. Tan tan tan ta - ri - ra, tan tan tan

re Tan tan tan ta - ri - ra, tan tan tan

ta - rira rira ri - ra tan tan tan ta - ri ra rira ri-

ta - rira ri - ra ri - ra tan tan tan ta - ri - ra rira ri-

ta - rira ri - ra ri - ra tan tan tan ta - ri - ra rira ri-

ta - rira ri - ra ri - ra tan tan tan ta - ri - ra rira ri-

ra tan tan tan ta - ri - ra ri - ra ri - ra.

ra tan tan tan ta - ri - ra ri - ra ri - ra.

ra tan tan tan ta - ri - ra ri - ra ri - ra.

ra tan tan tan ta - ri - ra ri - ra ri - ra.

* By this adoption of the key note, F, in the tenor, instead of A, its third, it would seem that the composers of the 16th century were not less afraid of the introduction of the *mediant* in the final chord, when their mode was *major*, than when it was *minor*.

The practice of repeating, as in the above air, a particular and striking series of notes commenced about this time. Composers of inferior talents did not observe, without instantly availing themselves of, this resource; and no musicians have carried it to a greater degree of excess than the modern Italians. Suspense in music is sometimes produced by variety; but the present opera composers often excite that sensation, by defying their auditors to presage when they will dismiss a passage they have once introduced.

Gioan Leonardo and Luzzasco Luzzaschi, the one as a composer and compiler of Villanelle, and the other an excellent organist, and the author of madrigals that were much admired throughout Italy, claim respectful notice; but are not entitled to detain us from a review of the musical merits of Don Carlo Gesualdo, Prince of Venosa, the subject of a more general and a warmer praise than was excited by any Neapolitan composer of his time.

This exalted dilettante, more illustrious by his genius, and more ennobled by his science, than by his birth and power, was the pupil of Pomponius Nenna, celebrated for the number and excellence of his compositions. The productions of the Prince of Venosa, which consist of six sets of madrigals for five, and one for six voices, are spoken of by Gerard Vossius and Bianconi, Bapt. Doni, and Tassoni, in terms of the highest admiration *. These adequate judges give the author

* The principal editor of Gesualdo's works was Simone Molinaro, Maestro di Capella at Genoa. In 1585 he published the first books in separate *parts*; and, in 1613, republished them in *score*, together with a sixth book.

Tassoni tells us, that James the First of Scotland, was not only a composer of sacred music, but the inventor of a new species of plaintive melody, different from all others, and which was imitated by the Prince of Venosa, who had himself devised many novel embellish-

unqualified credit as a discoverer of new melodies, unknown harmonies, and novel modulations. Considerable allowance, however, ought, perhaps, to be made for encomiums awarded by dependent criticism to wealth and municipal titles. It was a merit worthy of commendation, if Gesualdo displayed a spirit capable of urging him to the pursuit of novelty, without his always being so happy as to obtain the prize. The truth is, that his search was often eluded, and that sometimes, when he fancied himself successful, he had only mistaken quaintness for novelty, and the adoption of cramped and uncouth commixture for a new discovery in harmonical construction. Nevertheless, the nephew of the Archbishop of Naples may be said to have demonstrated his possession of extraordinary talents, a portion of science wonderful for a prince, and to have conferred upon his rank a very unusual honour *.

The Prince of Venosa, a prince in abilities, emulation and rank, if not the prince of musicians, died in the year 1614.

Turning our eyes to the LOMBARD SCHOOL, the first great object with which we are struck is Father Costanza Porta, of Cremona. His eighteen elaborate and curious, valuable and valued works, at once point out his own natural genius, and the richness of the source from whence he drew his science. Willaert must have been as proud of this disciple as of his pupil Zarlino.

It was reserved for the great talents of Porta not only to

ments. This assertion induced Dr Burney to suppose, that in some of Gesualdo's melodies (as the imitations of James) he might discover the national character of the Scotch airs; but his search was ill repaid: he found no similarity whatever.

* A modern German once, on being asked by a royal amateur, what he thought of his performance on the violoncello, replied, "O, Sir, it be ver fine, ver fine for von prince; but never you wou'd get by it your living."

vanquish all the polyphonic difficulties that existed before him, and in his own time, but to make considerable additions to their number *. His compositions display such profound thinking, so happy an application of art, and are uniformly constructed with so much science, as to form in the depths and intricacies of multiplied counterpoint, models for the students of later ages; and in the times in which they were produced (times in which the music of the church was confined to masses and motets, and that of the chamber to madrigals in three, four, five, six, or a greater number of parts) must of themselves have constituted a school.

Costanza Porta, after being Maestro di Capella at Padua, filled the same office at Osimo, subsequently held a similar appointment at Ravenna, and lastly, at Loretto, where he died in 1601, leaving behind him a great number of his excellent scholars, among whom were the voluminous and scientific composers Lodovico Balbo and Giacomo Antonio Piccioli †.

Towards the latter end of the sixteenth century, the Lombard School was brightened not only by the talents of Porta and his disciples, but received the subsidiary rays of Giuseppe Caimo, Gio. Giaccomo Gastoldi, Giuseppe Biffe, and Gio. Paolo Cima, all great composers, and the worthy cotemporaries of Pietro Pontio of Parma, Orazio Vecchi of Modena, and Claudio Monteverde of Cremona.

Of these masters the last is particularly noticeable, as being

* It is said, that this composer had equal command over any series of notes, in canon or fugue; that his great art not only could work them in *recte* and *retro*, but invert, augment, diminish, divide, or subdivide them at pleasure.
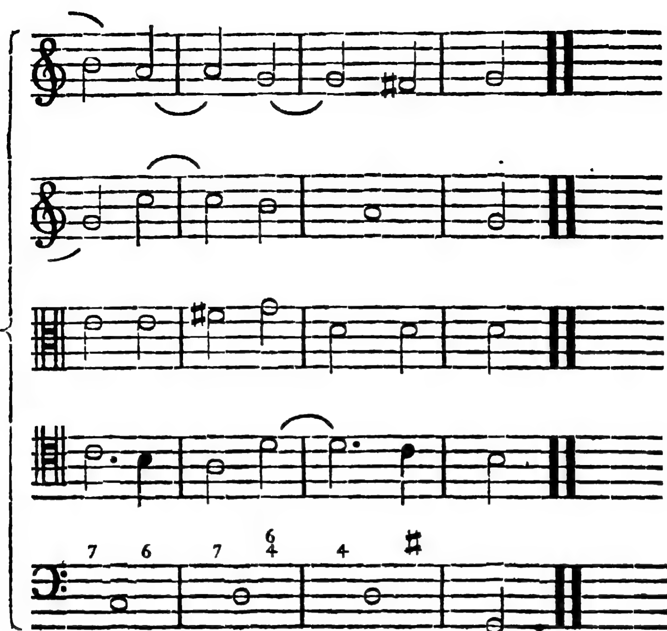
† Draudius informs us, that Porta's five-part motets were published at Venice in 1546; and between that period and 1599, the rest of his works, either by himself or his pupils.

the originator of double discords, such as the *ninth* and *fourth, ninth* and *seventh,* and *seventh* and *fifth;* as also the *flat fifth* of the *unprepared seventh**. To the *musical* reader, the following example will explain Monteverde's method of introducing and employing his received innovations upon the established counterpoint.

MONTEVERDE'S NEW DISCORDS,

In Five Parts.

* But Monteverde's improvements upon the old system of polyphonics were not confined to the suggestion and introduction of new chords, and the consequent novel art of preparing and resolving discordant combinations: his secular music, especially his fifth set of madrigals, exhibited the example, and induced the general adoption, of



Though in the seventh century, *Bologna* possessed masters qualified to challenge the professors of any other part of Europe, in that, the music of which we are now considering, its *school* could boast but of a few musicians of striking or distinguishable excellence. One (perhaps the most considerable) of these few was *Il Cavaliere Ercole Bottrigari,* not more happy in his rank and fortune than celebrated for his erudition and a life of near ninety years devoted, in a great

a style or plan of melody, which, rejecting the dubious modulations, and antique restrictions of the ecclesiastical *cantus*, not only assumed a superior freedom and vivacity, but determined the key of each movement.

measure, to musical study and controversy*. His tracts are very numerous, and many of them have been printed; but, the greater number have never passed the press. These chiefly consist of translations and commentaries of ancient theoretical writers, with annotations on the speculatists of his own time.

Of the learned musical critic, Artusi, a native and ornament of Bologna, we have already spoken. Andera Rota, of the same city, by his admirable compositions, *a capella*, conferred upon it equal honour. His style was grave, solemn, and reverential; and his native powers extended to the command of every practicable artifice, the blending perpetual canon with free fugue, and the most elaborate, ingenious, and subtle, application of his uncommon science.

Thanks to the lustrous intellects and cultivated taste of the MEDICI FAMILY, *Florence* may boast of having been employed in polishing her language and cultivating her arts when the rest of Europe was buried in darkness, and disfigured by barbarism.

The *Florentine School* has had its ornaments, and may be said to have justified every expectation that was founded upon the liberality of its patrons, and the genius and ardor of its disciples† Among the latter, no one, perhaps, has a

* That *religion*, the holy parent of so many sanguinary wars, should delight in *literary* hostility, is by no means wonderful; but that *music*, the rational mistress of harmonical union, should be subject to the madness of polemics, seems a subject of just surprise.

† The *Canti Carnascialeschi*, sung in so many *parts*, through the streets of Florence, in the time of Lorenzo il Magnifico, are worthy our recollection; nor ought we to forget the high favour and friendship enjoyed with that prince by the organist, Antonio Guarciarluppi. The monument he erected in the *Duomo* to the memory of genius. recorded his own.

stronger claim to a place in the history of Florentine musicians than FRANCESCO CORTECCIA. During thirty years, this celebrated organist and composer was Maestro di Capella to the Grand Duke Cosmo the Second. If his compositions, consisting of madrigals, motets, and *Responsoria et Lectiones Hebdomadæ* are somewhat dry, and not very fertile in contrivance, they exhibit science, and demonstrate emulation. Corteccia was suceeded at the court of Florence by the admired ALESSANDRO STRIGGIO. This musician, much commended by Crescimbeni, Quadrio, and Garzoni in his *Piazza Universale*, was an able lutenist, and a voluminous contrapuntist *. The two former of these speak of him as one of the earliest composers in Italy for the stage *.

Of his madrigals, some sets, in six parts, were published at Venice, 1566. It has been said of his *harmony*, that it is not remarkable for its lucidity, and of his *air*, that it is deficient in expression and accent. Nevertheless, that he was a sound musician, and enjoyed a high reputation, is certain; and though, perhaps, these and other faults may exist in his music, and forbid our placing him in the *first* rank of masters of his time, he seems well entitled to one of the best places in the *second*.

Looking at the general merit of these musicians of Florence, and not forgetting that Vincenzo Galilei was a native of that city, we are led to the conclusion, that the Florentine School, far from deficient in examples of cultivated genius,

* Striggio is frequently mentioned, and cited, by Morley.

† The preface to *Descrizione degl' intermedii fatti nel pallazzo del Gran Duca Cosimo, per onorare la presenza della serenissima altezza dello excellentissimo Arciduca d'Austria, l'anno* 1569, informs us that the music to these interludes was from the pen of "ALESSANDRO STRIGGIO, NOBILISSIMO GENTILUOMO MANTOVANO."

could boast of those honours in their bloom of maturity, while elsewhere, they were but beginning to bud.

From this review of the progress of music in the several states of Italy, during the sixteenth century, the reader will be qnalified to estimate the claims of that part of Europe as a parent of many or the theoretical and practical musicians of that period*.

* Though the perfect obscurity of the birth and residence of Costanzo Fasta would not admit his being classed with the masters of any particular Italian School, yet, since his works seem to have been chiefly known to the composers, and presented by the dilettanti, of Italy, it will not be improper to mention him in a chapter devoted to the consideration of the state of music in that country, in the century in which he lived.

The compositions of this master display extraordinary grace and facility, and a much greater attention to rhythm, than was common in his time. Palestrina and Porta excepted, Fasta, perhaps, was the ablest contrapuntist anterior to Carissimi. His church music was elegant, simple, and pure in its contexture, and his madrigals exhibit an ease and chasteness, a transparency of style and decorum of phrase which distinguish them from most other secular productions of the sixteenth century. The several periods at which his works appeared in print, were those of 1519, 1542, 1543, and 1559.

CHAP. V.

GERMAN THEORISTS OF THE SIXTEENTH CENTURY; AND GENERAL STATE OF MUSIC IN THE NETHERLANDS, FRANCE, AND SPAIN.

OF the chief of the Italian theorists we have taken a review. The whole number produced during the sixteenth century, is great, but not equal to that of the musical writers of Germany. Lest, however, the reader should be alarmed, he is apprized that his patience will have to reconcile itself only to the notice of three of these. With accounts of the most ancient German authors, Geo. Reischius, the mere echo of Boethius, Michael Roswick, obscure and superficial, Gregory Faber, quaint in style, and circumscribed in intelligence, Frederic Beurheisius, antiquated and sterile, Eucherus Hofman, the servile copyist of Glareanus, Cyriacus Snegasius, a dry definer of musical terms, and an endless variety of other speculatists equally unimportant, I shall not detain his fatigued attention.

The luminous and valuable writings of Gafforio in Italy, were succeeded in Germany by the renowned *Micrologus* of ANDREAS ORNOTHOPARCHUS. This learned and methodical, sententious and instructive work, written in Latin, was first printed at Cologne in 1535 *. It comprises four

* Seventy-four years afterwards, it was translated and published in England, by our countryman, John Dowland, with a dedication to the Lord Treasurer, Robert Cecil, Earl of Salisbury.

books, and contains the substance of a course of lectures publicly read by the author in the universities of Tubingen, Heidelberg, and Mentz. This treatise, the best of the time, in the first book, (dedicated to the Governors of the State of Lunenburg) treats of music in its threefold species, *mundane*, *humane* and *instrumental*; and unfolds the rudiments of singing by the hexachords *. The number of *tones* are limited to eight; and discussing the ambit or compass of each, the writer, upon the authority of St. Bernard, says, "only ten notes are allowed in which each *tone* may have its course." The second book (dedicated to George Brachius, a skilful musician, "chief Doctor of the Duke of Wirtemberg's chapel," and the author's "kind and worthy friend,") explains the nature of measured music, and enumerates his figures or signs †. His definition of the word *canon* is clear and correct. "*A canon*," says he, "is an imaginary rule, drawing that part of the song which is not set downe out of that part which is set down. Or, it is a rule which doth wittily discover the secrets of a song ‡." Book 3,

* His explanation informs us, that the Ambrosians distinguished the stations of the cliffs by lines of different colours; that they gave to F fa ut a red, to C sol fa ut a blue, and to B flat a sky-coloured line; "but the Gregorians," he adds, "mark all the lines with one colour, and describe each of the keys by its first letter, or some character derived from it."

† These figures or signs of time, he says, were anciently five; but that for the expression of greater rapidity, that number was afterwards increased to eight; that is to the large, long, breve, semibreve, minim, were added the crotchet, quaver, and semiquaver.

‡ According to this explanation of the word *canon* (and who can object to it?) it is very improperly applied to that kind of perpetual fugue of which we make it the distinguishing appellation. The *canon* being simply a compendious rule for writing a composition on a single stave, it is obviously a solecism to talk of a *canon in score*. Score a canon, and the *rule for singing it* loses its application: the composition is no longer a canon.

(inscribed to Philip Surus of Miltenburg, chapel-master to the Duke of Bavaria, and "a sharp-witted, cunning musician,") describes the nature, eulogizes the effect, and insists upon the necessity of *accent*. It is worthy of remark, that the rules he lays down demonstrate, that the modern monotony of the church is sanctioned by the ancient; that, to deride the present proverbial dulness of the desk, would be to profane the drawling delivery of former deacons, and invade the very privilege of the surplice. The fourth book (inscribed "to the worthy and industrious master Arnold Schlick, organist to the Count Palatine, and a most exquisite musician,") professes to develope the principles of counterpoint; but the precepts given are not very numerous or extended.

This work, with all its claims to the applause and gratitude of the musicians of the age and country in which it appeared, encountered considerable opposition, as is evinced by the earnest solicitations of the author to his several patrons to protect his labours from the envy and the hypercriticism of the vain and ignorant.

The next German theorist of importance, after Ornithoparchus, was HENRY LORIS, or LORIT, commonly called GLAREANUS, from *Glaris*, a town in Swisserland, where he was born in 1488. This musical writer, a man of letters, and one of the *dilettanti*, rather than a professional musician, had the double honour of being the editor of Boetius, and the author of the elaborate, learned, and curious work entitled the *Dodecachordon*, published in the year 1547. As a scholar and a critic, Glareanus has been universally extolled. Among his admirers and eulogists, was the celebrated Gerard Vossius, who styles him a man of great learning. His preceptor, Johannes Cochlæus, was proud of his pupil, and had the gratification to see his merits rewarded with the poetic laurel and ring, by the Emperor Maximilian the First. Erasmus, penetrated with the brightness of his

literary character, was the promoter of his interests, and the eulogist of his genius.

The dodecachordon, by its very name, indicates its subject. *Twelve* was the number of modes to which the author wished to extend the ecclesiastical tones. But his whole twelve, an expansion of the eight used from the time of St. Gregory, comprises no other intervals than those we find in the keys, C natural and A*. This work, however, the candid critic will promptly confess, contains a large portion of useful information, and is ornamented and enriched with many curious anecdotes, and valuable compositions. Glareanus died in 1563, after honouring his country with his learning, and his science, and improving its rising musicians, by his genius and his industry †.

In 1556, Thuringia, in the son of a young peasant, produced a learned theorist, and excellent practical musician. SETHUS CALVISIUS, in his treatise called *Melopeia*, has transmitted to posterity ample proofs of his merit, natural and acquired. This erudite and ingenious work (published in 1592) contains, in a small compass, all that was then known, whether in the province of harmonics or counterpoint. The volume is diminutive, but the contents are dense; to the science of most of the best writers, it adds compositions and

* That his augmentation offers no new arrangement of intervals his title-page confesses, where it tells us, that the authentic modes are D, E, F, G, A, C, and the plagal A, B, C, D, E, G; where we perceive that A, C, E, G, are repeated by being made both authentic and plagal.

† Seventeen years after its author's death, the *dodecachordon* was attacked by Jacob Bilenius. This *doctor*, and, as Walther styles him, *excellent musician*, took offence, it should seem, at Glareanus's innovation in the modes of the church, and advocated their inviolability with a sincerity, zeal, and vehemence worthy of a churchman.

illustrations by its author, not less honourable to his genius and judgment than amusing and enlightening to his readers.

For the celebration of the nuptials of his friend Casper Ankelman, a merchant of Hamburg, he in the year 1615, set to music the 150th psalm. It formed an *Epithalamium* in twelve parts, and was accommodated to three choirs. This sample of pure harmony and well-contrived response was published at Leipsic, 1618, where, three years afterwards, several of his hymns and motets were printed.

In Germany, profound theorists and able composers abounded during the sixteenth century*. Indeed, great organs and great organists seem at this period to have been the natural growth of that vast empire †.

While in this country, genius and science were providing and employing the materials of a more elaborate and refined

* Among the various musical collectors and publishers of this century, in Germany, was the learned musician and bookseller, Rhaw. In 1538, he printed at Wittemburg *Select Harmony for Four Voices*, and 1544, one hundred and twenty-three Sacred Songs, in four, five, and six parts; to which were added, ecclesiastical hymns. The contents of the first work were furnished by the science and talents of John Galliculus, Jacob Otrecht, John Walther, Lewis Senfels, Simon Cellarius, Benedict Dux, Eckel Lemlin, Stoel, and Henry Isaac; and those of the second by a still greater variety of composers.

† The organ still standing in St. Martin's church at Groningen, was produced by the labour and skill of Rodolph Agricola; a circumstance the notice of which gives me the pleasing opportunity of making more generally known the unequalled merits of that prodigy in literature and science. Of Agricola, Vossius says, that he was a great philosopher; an excellent Latinist and Grecian, and had so profound a knowledge of the Hebrew, that the Jews blushed at their own comparative ignorance; and adds, that he played on the lute, and sang admirably. This "first of mortals," as Erasmus emphatically calls him, was born 1542, at Bostlon, in Frieseland, and died at Groningen in the year 1585. This was the prototype of the *Admirable Crichton*.

music, Verdelot, Gombert, Arkadelt, Berchem, Richefort. Crequilon, Le Coick, Canis, Baston, de Kerl, Cyprian Rore, and Orlando de Lasso, cultivated with equal zeal and interest the art of polyphonic construction. Of the first of these composers, PHILIP VERDELOT, little more is known than that he flourished about the middle of this century. The character of his works is, that though they do not discover either any striking originality, or tasteful conception, their harmony is pure, and its evolutions ingenious.

The merits of Nicholas Gombert, a scholar of Josquin, will justify a brighter description. His counterpoint exhibits him as a profound harmonist. The French writers, in opposition to Guicciardini, claim him as a native of their country; and their well-grounded covetousness is palliated by the just judgment it announces of his exalted abilities. Gombert long maestro di capella to the Emperor Charles the Fifth, and the possessor of a genius as prolific as it was facile and brilliant, had a very extensive share in the production of the numerous vocal compositions (secular songs and anthems) that were printed in his time at Antwerp and Louvain. Besides these, he composed a set of masses which were published at Venice, and two sets of motets in four parts, all of which bespeak sufficient genius, science, contrivance and taste, to entitle him to a rank with the first masters of the age he ornamented*.

Why Jaques Arkadelt, like Gombert, has been honoured with the appellation of a *Frenchman*, does not appear. He was a pupil of the same great tutor, and may be said, to have conferred, by his professional acquisitions, equal credit on the knowledge and talents by which he was instructed. The

* Of this justly celebrated composer, the British Museum contains a great number of French songs, in four, five, and six parts.

motets of this able composer are numerous and excellent; and his madrigals, were so admired, that four books of that species of his compositions were published at Venice in one year*. The following composition, selected from his *Primo Libro*, will enable the reader to judge of his style.

MADRIGAL.

Dal Primo Libro di Madrigali d'Archadelt a Quatro con nuova Gionti Impressi.

Apud Ant. Gardane. Ven 1545.

Canto.

Il bian - co e dolce Cigno can-

Alto.

Il bian - co e dolce Cig - no can-

Tenore.

Il bian - co e dolce Cigno can

Basso.

---

* His reputation as a composer of motets, stood so high, especially in Italy, that, as Adami informs us in his *Osservazioni*, his name was frequently pirated by the publishers of other works, for the purpose of forcing a sale.

tando mo - re et io piangen - do giun-

tan do mo - re et io piangen - do giun-

tando mo - re et io piangen - do giun-

et io piangen - do giun-

ge al fin del viver mi - o et io piangen-

ge al fin del viver mi - o et io piangen-

ge al fin del viver mi - o et io piangen-

ge al fin del viver mi - o et io piangen-

do giung'al fin del viver mi - o Stran'

do giung'al fin del viver mi - o Stran'

do giung'al fin del viver mi - o Stran'

do giung'al fin del viver mi - o Stran'

e di ver sa forte ch'ei more sconso-

e di - ver - sa forte ch'ei mo - re

e di-ver-sa - forte ch'ei mo - re

Stran'e di - ver - sa sorte

lato, et io moro bea - -

sconsolato et io mo - ro be - a-

scon-so la-to et io mo - ro et

et io mo

- - - to Mor-

- - - - to Mor-

io mo-ro be - a - to Mor-

ro be - a - to Mor-

te che nel mo - ri - re M'empie di

te che nel mo - ri - re M'empie di

te che nel mo - ri - re M'empie di

te che nel mo - ri - re M'empie di

gioia tutto e di de - si - re se nel morir -

gioia tutto e di de - si - re se nel morir -

gioia tutto e di de - si - re se nel morir -

gioia tutto e di de si - re se nel morir -

- altro do - lor non sen - to

- altro do - lor non sen to di Mille

- altro do - lor non sen - to di

- altro do - lor non sen - to

di mil - le mort' il di sa-

mort' il di il di mort' il di

mille mort' il di mille mort' il di sa-

di mille mort' il di sa-

rei conten - to. di mil - le

di mille mort' il di di mil - le

rei contento,di mil - le mort'il di di mil - le

rei conten - to di mille, mort' il di

mort'il di sa - rei conten - to

mort' il di di mille mort' il di sa-

mort' il di sa - rei conten - to di mille

sa - rei contento di mille mort'il

rei - - conten - to

mort' il di sa - rei conten - to

di sa - rei conten - to.

The sudden and unrelative modulation from F to E♭ in the sixth bar of this madrigal, which has a very antique effect, seems to have originated from the rule which prohibited the use of the false fifth to the major seventh of a key.

JACKET BERCHEM is associated with the names of the most considerable composers in Europe, in the sixteenth century. With the Italians, who called him *Giachetto,* he was a great favourite*: This musician was the author of a great number of motets and madrigals, published at Venice. His compositions supply a large portion in two celebrated collections, the first entitled, *Fior de Motetti,* and the second professing to be "*Moletti trium vocum ab pluribus authoribus composita, quorum nomina sunt* Jachetus, Morales, Constantius Festa,

* *Berchem* was only the name of the village in which he was born; a village near Antwerp.

Adrianus Wilgliardus, Ven. 1543." Those compositions have the character of great excellence in their harmony and general design. An *Epithalamium*, in the form of a motet for five voices, and worked in the elaborate style of the times, is highly honourable to the knowledge and ingenuity of Berchem: but his theory and abilities are still more conspicuous in three books of four-part Italian songs, the words of which are selected from Ariosto's *Orlando Furioso.* In what year this composer was born, or when he died, has not been ascertained; it was in 1539 that his name first appeared in print, and Walther, who received his information from Federman's Description of the Netherlands, says he was living in 1580.

THOMAS CREQUILON, master of the chapel to Charles the Fifth, was the author of compositions not less respectable by their quality, than their variety and number. His hymns or *sacred songs* (published under the title of *Opus Sacraram Captionum*) for five, six and eight voices, were much esteemed in their time; and the harmonical texture of his mass in six parts, founded upon the subject of an old French song (*Mille Regrets*) is creditable to the age in which he lived. His French songs, for four, five and six voices, are numerous, and form valuable portions of the different collections of *Chansons* published in the Low Countries*.

GIAN LE COICK, the composer of several songs, popular in their time, owed the better part of his celebrity to a five-part secular composition, curious in its kind, in as much as while the two upper voices are moving in strict canon, the second voice inverting the melody of the first, the other

* While the secular songs printed in Italy during the sixteenth century were dignified with the name of *madrigals*, those published in the Netherlands were only denominated *chansons*

three voices proceed in free fugue. That in productions of this description, there is more ingenuity than effect, more labour than utility, every real judge will allow. The contrivance is vain, the taste for such complexity Gothic, and the utmost success in the production of such labyrinths, only serves to distinguish patient subtility from real genius*.

CORNELIUS CANIS, a man of the higher order of talent, was induced to throw away much of his valuable time upon this species of composition. Perceiving that art and labour were more esteemed than invention and melody, he sought reputation in the province where alone it was to be found; and has left behind him productions, which, if they are not rendered dry by their operosity, it is because they are sprinkled with the ether of genius. When Canis was born, or in what year he died, is not known; but the *chanson* to which I have been alluding (a composition in five parts, four of which repeat the subject in the same major key, relieved by a canon *ad secundam*, in its relative unison, and vice versa) was published in 1544; and Guicciardini says, that, in 1566 he was not living.

Of the composers in the Low Countries, during this century, the most free and pleasing, perhaps, was JACOB CLEMENS NON PAPA, Maestro di Capella to the Emperor Charles the Fifth. His style was smooth and clear, his melody harmonized without being drowned, and his fugue and imitation simple and natural. His genius was so prolific, that numerous as were his productions, he seldom borrowed even from himself.

* The collection in which this simultaneous medley is preserved, contains another specimen of persevering toil, equally ingenious, and equally fruitless. A five-part song, by Jan Cortois, while its three upper parts are in free fugue, has its two lower in inverted canon, *at the distance of two bars!*

JOSQUIN BASTON (whose relationship with the great Josquin seems to be indicated by the first of his names) flourished about the middle of the sixteenth century. His compositions announce him a good theorist, and the possessor of genius. While his harmony is legitimate, his melody is easy, rhythmical and, for the time in which he wrote, remarkably mellifluous. The like praise cannot be awarded to the motets and songs of the dry and awkward contrapuntist, PIERRE MANCHICOURT, nor to the heavy, uninteresting masses of JACOB DE KERL.

When to these musicians are added the great names of Rore and Orlando, the polishers and improvers of secular melody, and the first who ventured upon what are now called chromatic passages, we shall have before us the main mass of Netherlandic talent, exhibited in the sixteenth century; and shall feel our candor and our justice called upon, to acknowledge its splendor as well as its magnitude, and to declare the fertility of the Low Countries, in melodial beauty, and harmonic learning.

With respect to the state of music among the French at this time, though, in the preface to his translation of Vitruvius, Perault observes, and correctly observes, "That before the reign of Francis the First, nothing was thought worthy of attention by the kings and nobles of France that was not military; and that the chase, tilts, and tournaments, and the game of chess, which are images of war, seem to have been the only pleasures they were capable of tasting," yet musical execution was cultivated by the French ladies, who not only sang, but applying their abilities to the spinet, drew from it, in the performance of amatory tunes, the according expression of the tender passion *.

* Marot, in the dedication of his version of the psalms, as if scandalized at the fair-sex confining their musical practice to amorous

It cannot, however, be pretended that during the reign of Francis the First, or indeed, till the seventeenth century, France produced composers comparable in number, science, and talents, with those which appeared, during the same period, in the Netherlands or Germany, Italy or England. The French *theorists* of this time were no less scarce than the *practical* professors *. Music, in fact, less or more, was neglected in all its branches. Science, composition, and execution languished; and in the harmonic art, every other part of Europe triumphed over one of the politest of its kingdoms.

Nevertheless, it is not meant to be asserted, that France was wholly destitute of musical genius. A curious composition, called *La Battaile*, preserved in the British Museum, attests the merits of CLEMENT JANNEQUIN, whose name and works were well known to Italy and other countries of the continent †. Rabelais' list of celebrated musicians in-

ditties, recommends them rather to employ the *spinet* as an accompaniment to *divine hymns*, than to secular compositions. His words are—

E vos doights sur les Espinettes,
Pour dire SAINCTES CHANSONETTES.

* In *Latin*, only one solitary musical tract of this period is known to have issued from French science; the *Elementa Musicalia* of Father Stapulensis, printed in 1552. This the reflecting reader will attribute to its proper cause; the enmity of bigotted Spain, whose rancorous fanaticism involving the French nation in a civil war of forty years, necessitated the sacrifice of all arts but that of territorial desolation and human destruction.

† Janniquin's imitative and curious composition of *La Battaille*, printed in the tenth book of *French Songs for four Voices or Instruments*, is preserved in the British Museum. This production, written and set to music in celebration of the memorable conflict of Mariquan, in the year 1515, between the French and Swiss, consists of a variety

cludes the name of CERTON, master of the children of the Holy Chapel, at Paris. This composer, the reputed author of an admirable motet, in five parts, *Diligebat autem eum Jesus*, published 1544, in Cipriani's first set, furnished, two years after that date, music in four parts to thirty-one of the Psalms of David *. DIDIER LUPI claims our notice, on account of his *Chansons Spirituelles*, published in 1548; and Guillaum Bellen for his *Canticles* in four parts, printed in 1560; Joachim Burck, as the composer of twenty-five pieces, ecclesiastical and secular, published in 1561, and PHILIP JAMBE DE FER, who, in the same year, applied harmony of many parts to the psalms of Marot, deserve to have their names recorded; as also PIERRE SANTERNE, who set all the psalms that were printed at Poitiers, 1569. NOX FAIQUIENT, the composer of numerous songs, motets and madrigals, ought not in the enumeration of musicians of talent to be excluded; and JEAN DE ETRÉE, the author of four books of *Danseries*, and CRESPEL, whose genius produced many of the best motets of his time, and who was further distinguished by an elaborate song of four parts in double fugue, bring additional lustre to the catalogue.

During the reigns of Henry the Second, Francis the

of movements, expressive of the noise and din of war. In the same book we find "The *Song of Birds*," and several compositions under the title of "*The Chace*," in which the descriptive imitation surpasses what so early an age might be reasonably expected to produce; especially if we consider, that these were the first attempts ever made in what may be properly called *musical painting*.

* One feature in Certon's motet is too particular not to be worthy of description. The tenor voice sings words different from those of the other voices, constantly making supplication to St. John in a separate fragment of simple melody, repeated throughout, after two bars rest, in the key note and its fifth.

Second, Charles the Ninth, and Henry the Third, ANTHONY BERTRAND distinguished himself, by setting many of the songs of Ronsard, then the favourite bard of France *. A set of these in four parts he published in 1578, under the title of *Amours de Ronsard*. FRANCIS REGNARD followed in his tract, and the next year printed a set in four and five parts. John Anthony Baif, both a poet and musician, flourished about the same time, and set his own verses to music. A man of letters, and soaring above the simple melody of a dilettante, he wrote in counterpoint; and in 1561 published twelve spiritual songs in four parts, and in 1578, several books of songs, also in quadruple score †.

FRANCIS COSTELY, organist to Charles the Ninth ‡, ADRIAN LE ROY, a lutenist, and STEPHEN, a singer, were recommended by their merit to the royal patronage, which was also shared by GRANIER, the ingenious composer of hymns, proses, canticles and songs. And the

* Bemt, in his life of Ronsard, gives a splendid account of the funeral of this poet, whose decease occurred in the year 1585. The Cardinal du Perron, he informs us, honoured him with an oration over his bier. The burial-service, new set for the occasion in florid counterpoint, was by the royal command, sung by the best singers in his majesty's service, accompanied by instruments; and the ceremony was followed by such numbers, that Cardinal Bourbon, and many other princes and nobles, found it impossible to join the procession, or even to penetrate the crowd.

† Baif established a musical academy, or concert, at his own house in the suburbs of Paris, where his performances were frequently attended by the principal persons of the courts of Charles the Ninth and Henry the Third, and not unfrequently by those sovereigns themselves.

‡ Charles was so passionately partial to music, that he was in the constant habit of hearing it; but its "concord of sweet sounds" never ameliorated his heart.

reader will learn with an odd mixture of sensations that the vocal abilities of ANTOINE SUBIET, surnamed *Cardot,* were so great as to be thought worthy of qualifying him for a bishopric*.

Goudimel, to whom the French lay claim as a native of their country, was indisputably the greatest musician of which, at this time, France could boast. His compositions are, perhaps, not less excellent than scarce. His *Liber quartus Ecclesiasticarum Cantionum quatuor vocum vulgo Moteta vocant*, printed at Antwerp, 1554, contains specimens of fancy, and of pure and correct harmony; and proves him to have been endowed with genius, and adorned with science. A worthy cotemporary of Goudimel, CLAUDE LE JEUNE, claims to be named with that musical luminary. Some, indeed, have confounded these musicians; but however equal the merits of the compositions bearing their names, there is little foundation for the idea that they were one and the same person. *Claude le Jeune* was not only in the service of Henry the Fourth, but in great favour at the court of his predecessor, Henry the Third; and the excellence of his abilities sanctioned the countenance shown him †. The works of this master chiefly consist of his *Grande Musique* to CERES AND HER NYMPHS, *(a Ballet)* miscellaneous songs, and motets and psalms, many of which appear in the mixed collections, published during and after his life, in Italy and the Low Countries.

That the *prince of musicians,* as he was called by his cotemporaries, Francis Eustache DU CAURROY, born 1549, possessed very distinguishing talents, his super-added appella-

* In 1572, Charles created him bishop of Montpellier.

† At the wedding of the Duke de Joyeuse, in 1581, his music, according to several writers of the times, produced marvellous effects.

tion is a sufficient proof. This Maestro di Capella to Charles the Ninth, and the Third and Fourth Henries, was also canon of the Holy Chapel at Paris, and prior of *S. Aioul de Provins*. His musical merit procured, and preserved, the personal friendship, and extorted the poetical encomium of the learned and elegant Cardinal du Perron, who, at his death, 1609, honoured his memory with a panegyrical epitaph. The great fame of Caurroy, tempted Mersennus to make it a question, whether he or Claude le Jeune was the better composer. But candour will confess, that the friend of du Perron was not served by a comparison, which nothing in his works will sanction*.

Of JAQUES MAUDUIT, a considerable musician in the time of Henry the Fourth, who distinguished himself by his wonderful powers on the lute, and also, as we are told, by adding a sixth string to the viol, the best account is by Pere Mersenne. "Jaques Mauduit," says that writer, "descended from a noble family, was born 1557. He had a liberal education, and travelled, during his youth into Italy, where he learned the language of that country, together with Spanish and German, which, with the literature he had acquired at college, enabled him to read the best authors of almost every kind. He had a general knowledge of science, as well as of mechanics; and studying music with unwearied diligence, without any other assistance than that of books, he rendered himself so eminent, that he was honoured, even during his life, with the respectable title of *Pere de la Musique*."

"His merit obtained him admission into the famous Academy of Music, instituted by the learned Baïf, 1583; and many

* The existent relics of this composer are limited to a *Mass for the Dead*, in four parts, without accompaniments; and *Melanges de la Musique*, a work published in Paris, 1610, and consisting of *Noëls, Hymns, Chansons and Fantasies*.

writers of his time seem to have produced their poetical effusions, in order to have them immortalized by the airs of Mauduit.

"The first composition in which he distinguished himself as a learned harmonist, was the *Requiem*, which he set for the funeral of his friend, the celebrated poet, Ronsard; it was afterwards performed at the funeral of Henry the Fourth, and lastly, at his own, 1627, under the direction of his son Louis Mauduit; on which occasion, Mersennus officiated in the sacred function as priest *.

"He left behind him innumerable masses, hymns, motets, fancies and songs. A small hereditary place at the Court of Requests descended from his father, which he seemed to exercise for no other purpose than to oblige and serve his friends. At the siege of Paris, when the Fauxbourg was taken by storm, he ventured through the victorious soldiers to the house of his friend Baïf, then dead, and at the hazard of his life, saved all his manuscripts.

"Upon a similar occasion, in which there was still greater difficulty and danger, he saved the *Douze Modes* de Claude le Jeune, and his other manuscript works, at the time that this composer was seized at the gate of St. Denis, as a Hugonot; so that all those who have since received pleasure from the productions of this excellent master, are obliged to Mauduit for their preservation, since he saved them from destruction, seizing the arm of a serjeant at the very instant that he was going to throw them into the flames: persuading the soldiery

* If this *Requiem*, (printed in the *Harm. Univ.* in five separate parts) does not exhibit any thing curious or uncommon, it has the merit of giving a just accentuation to the words. Its style is that of plain counterpoint of crotchets and minims, moving together, and assigning the minims to the long, and the crotchets to the short, syllables.

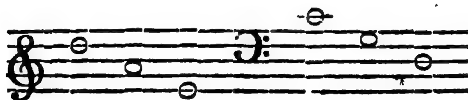
that these papers were perfectly innocent and free from Calvinistical poison, or any kind of treason against the League; and it was by his zeal and address, with the assistance of an officer of his acquaintance, that Claude escaped with his own life."

Towards the latter end of the sixteenth century, the favourite instruments with the French appear to have been the lute and the violin. On the first of these, two Scotchmen (James and Charles Hedington), and Julian Perichon, are reported to have been excellent performers, and much in the favour of Henry the Fourth. The violin owed its introduction into this country, to Baltazarini *.

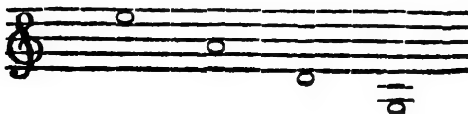
* This great performer, at the head of a band of violinists, was sent from Piedmont by Marshal Brissac to Catherine de Medicis, and appointed by that princess her first valet de chambre, and superintendant of her music.

This is not an improper place to explain the difference between the ancient violin and that in modern use. The instrument, in its former construction, had six strings, tuned by fourths; its improved state includes but four strings, tuned by fifths.

Notes of the six strings of the ancient violin.



Notes of the four strings of the present violin.



The ingenuity and vivacious fancy of this executive musician first suggested the idea of those *Balets, Divertisements*, and other dramatic representations which seem to have formed, or given birth to, the regular *Balet Heroique* and *Balet Historique* of France *. The music of Baltazarini's pieces was not composed by himself, but furnished by De Beaulieu, and Salmon, musicians in the king's band; a fact, which, in justice to the ingenious ballet-master, ought to be mentioned, since its whole merit was confined to a mechanical and spiritless attention to the common rules of counterpoint †. It appears, indeed, as if only the inferior composers would condescend to contribute to these novel and light entertainments, since, though on the occasion of a *balet* invented by Baltazarini in honour of the nuptials of the sister-in-law of Henry the Third, that king desired it might be embellished with all that was *most perfect* in music, the music was very *im*perfect.

The music to this piece was provided by the masters just named; and they were but among the many minor musicians who composed and practised in France during the sixteenth

* The novelty of Baltazarini's plans, and the magnificence with which his imagination decorated the machinery, dressed the characters, and regulated the action of these entertainments, afforded to the court a satisfaction and delight, which procured him the name of *Beau-joyeux*.

† The instruments employed in the performance of these compositions were *des orgues douces*. In the dome of the building were stationed *dix concerts de musique* of different kinds (hautboys, cornets, sacbouttes, violoncelli, lutes, lyres, harps, flutes, and flageolets) which were occasionally to echo the notes of the singers. And it is a curious fact, that below, *dix violins* came in five on each side, *pour joüer la premiere entrée du balet*, but were not employed to accompany the singing, or ever suffered to join in the ritornels or symphonies.

century,—musicians whose works have vanished, and whose names are forgotten, or little worthy of being remembered.

If, on the whole, France, at this time, was by no means entitled to the first place among musical nations, the claims of Spain to that distinction were still more slender. If Morales was her first *practical* musician, Salinas appears to have been her principal theorist: and if it cannot be denied that she furnished to the Papal chapel some composers and singers, neither can it be asserted, that any of them were of a very superior description. Yet, the Spaniards cannot be charged with indifference towards the charms of harmony, since Alfonzo, king of Castile, surnamed The Wise, founded and endowed a musical professorship at Salamanca: and Bartolomeo Ramis was in the fifteenth century Professor of Music at Toledo. A variety of musical writers appeared in Spain before the appearance of SALINAS, but none of sufficient consequence to detain us from the consideration of his theoretical abilities and learning.

This respectable speculatist was a native of Burgos. Blind from his infancy, his misfortune was counterbalanced by the double compensation of his having parents, who, for his future support, resorted to the cultivation of another sense, and his being blessed with a taste for the science of harmony. To sing and perform on the organ, he was early taught; and to the latter of these qualifications, was indebted for his opportunity of acquiring Latin. It happened, that while he was yet a boy, a female, celebrated for her knowledge in that language, and who was about to take the veil, was desirous to learn to play on the organ. Hearing of the skill of Salinas on that instrument (for his progress had been very rapid) she applied to him at his father's house for the purpose of becoming his pupil; and it was agreed that the lessons she received should be repaid by her Latin instructions. His knowledge of the Roman tongue begat a wish for the ac-

quisition of the Grecian, as well as of the principles and precepts of philosophy and the arts; and induced his father to send him to Salamanca. His means proving unequal to his support at that university, his well-known merit procured his introduction to Peter Sarmentus, archbishop of Compostella, who received him with the kindness of a patron, and on being created a cardinal, carried his protegé with him to Rome.

In that city the young scholar and musician found all that his thirst of learning could crave. Conversation with men of letters, and the contents of ancient and scarce manuscripts, opened to his curiosity, and infused into his mind, those treasures he was so ardently seeking, and which alone could satisfy his avidity. In the study of Greek literature, especially that portion of it connected with the theory of music, he spent thirty years, and would probably have remained at Rome to the termination of his life, had not the death of his patrons, Cardinal Carpensis, Cardinal Burgos, and the Viceroy of Naples, induced, or compelled, his return to Spain, where he was appointed public professor of music at Salamanca.

The treatise upon music, which has conferred so much credit on his name, is not less valuable than scarce. If it will not much benefit the modern student, neither will it fail to gratify the curious. The doctrines now exploded, are here collected and compressed; and those who wish to be accurately informed upon the subject of ancient science, or amused with a glance at its quaint and obsolete state, will find the work a treasure *.

Salinas, who added to his knowledge in letters, and depth

* According to the opinion of Salinas, the ancients had no music strictly instrumental; but all their melody was originally derived from the different order of syllables in versification, and was set to words, before it was played. This Rousseau also thought.

in science, an admirable style of execution on the organ, died in the year 1590, at the age of seventy-seven.

ESCOBADO is spoken of by Salinas as a profound theorist; and TOMASO LODOVICO DA VITORIO is extolled as a sound harmonist. The latter was the author of the first set of *Motetti* for all the festivals throughout the year, printed 1585. Before his admission into the Papal chapel, he was Maestro di Capella to the church of St. Apolinare in Rome. His masses, published 1583, his burial-service, or *Messa de' Morte*, and his Penitential Psalms, were much applauded in their time *.

Though the list of Spanish musicians, theoretical and practical, might be drawn out to a considerable length, and further ornamented with a few respectable names, as those of *Guerrero* of Seville, *Flecha* of Catalonia, *Ortiz* and *Cabezon* of Madrid, *Infantas* of Cordova, *Duran* of Estramadura, and *Azpilcueta* of the kingdom of Navarre, still the catalogue would be far from brilliant; still would those authors be sanctioned, who report, that in the sixteenth century, Spain had made no distinguished progress in the science of harmony.

* Our countryman, Peacham, styles Vittorio "a very rare and excellent author, whose vein was grave and sweet;" and tells us, that about the year 1594, he quitted Rome, and resided at the court of Bavaria.

CHAP. VI.

EMINENT MUSICIANS IN ENGLAND, FROM THE REIGN OF ELIZABETH TO THE PROTECTORATE.

BY the diligence and abilities of Dr. Tye, Tallis, Bird, Morley, and other justly-renowned, or highly-esteemed composers, the progress of church-music in England, during the reign of Elizabeth, nearly rivalled its advances in Italy*. James I., as little indebted to education as to nature, brought to our throne neither an accession to science, nor to the polite arts; and genius, especially in music, was left to its own unencouraged, but more laudable exertions. The sovereign whose bounty beams upon talent and learning, is repaid by their reflected lustre; but James, generous, or unambitious, permitted the grateful arts to shine upon inferior patrons †. The nobility and gentry, far from indifferent to

* As few thanks for these advances are due to Elizabeth as to the Puritans. Her pride, unsanctioned by generosity, sought pleasure with little cost, and pomp unburthened with munificence. She loved music; but she also loved money: and the gentlemen of her chapel solicited in vain for an augmentation of their salaries. Dr. Bull saw this, felt this, and quitted her service with disgust.

† From the list of musicians on his establishment, it has been inferred that Prince Henry was a lover of music; but those who are aware of the influence of ancient usage and royal vanity, will form a different conclusion. The names of Bull, Johnson, Lupo, Cutting,

the sacred charms of harmony, bestowed upon it their maturing warmth; and in spite of the coldness of royal neglect, it continued to ripen and flourish, as already, in the frigid economy of Elizabeth, it had ripened and flourished *.

Hence times were approaching when compositions of a superior class would present themselves. Though in the best English musicians of the latter years of the sixteenth century, some of those of the early part of the seventeenth have been included, the garden has not been stript. Stems of full growth, as well as of rising shoots, will be found, to supply and enrich the ground we are now treading, and reward with their fruit or beauty the attention they excite.

One of these ornaments was Dr. Nathaniel Giles, a native of Worcestershire, who, after taking, in 1585, a bachelor's degree at Oxford, received, in 1622, from the same university, that of doctor. About 1588, he was appointed organist, and master of the boys at Windsor; in 1597, was made master of the children at the Chapel Royal; and on the accession of Charles I. became organist to the same place of regal worship. Of the old school, he partook of its pedantry, its attachment to complicated measures, its prolations, its augmentations, and diminutions; but opposed to these spots upon his sun, a breadth of light that gilded the partial darkness, and rendered him among the composers of his day conspicuous and respectable. His services and anthems announce his learning and abilities, and, by the

and Ford, swell, and impart dignity to, his appointed band; but it no where appears that his taste was ever anxious to avail itself of their harmonious skill.

* Anthems, masques, madrigals, songs, and catches, seem at this time, to have comprised the whole of our vocal music for the church, the stage, and the chamber.

lovers and judges of church composition, are regarded as masterly productions. Dr. Giles died January 24, 1633, aged seventy-five; and was buried in one of the aisles adjoining St. George's Chapel, at Windsor.

Not entirely overlooking the merit of THOMAS TOMKINS, a scholar of Bird, and the author of a considerable number of admirable compositions *, we proceed to notice ELWAY BEVIN, deservedly classed among the musical luminaries of this reign. This scholar of Tallis, and master of Dr. Child, was, in 1589, appointed gentleman extraordinary of the Chapel Royal. Though the accent of his compositions is not always correct, and his modulation partakes of the antique, the fulness of his harmony, and general dignity of his style, compensate for those defects, and demand the indulgence due to a man of acknowledged science and genius †. His work, entitled "A briefe Instruction, &c. and Art of Canon," is learned, and in his time, must have been useful.

But among the church composers of this reign, no one was equal to Orlando Gibbons. This excellent musician was a native of Cambridge. On the 31st of March, 1604, he was appointed organist of the chapel royal in the room of Arthur Cock. His chief pupils were Matthew Locke, and Ellis Gibbons; the merits of the first of whom are universally known, by his music in Macbeth, while those of the second are evinced by two of his madrigals preserved in *The Triumphs of Oriana* ‡.

In 1622, Orlando Gibbons accumulated the degrees of bachelor and doctor in his faculty, together with his friend

* This musician in 1607, took a bachelor's degree at Oxford.

† See his service in D minor, printed in Dr. Boyce's collection.

‡ Ellis Gibbons is styled by Wood, *the admirable organist of Salisbury.*

William Heyther, whose academical exercise, as Wood assures us, was composed by Gibbons: an assertion which it is not easy to doubt, since a manuscript copy of the composition is said to have been found, bearing Gibbons's signature *. The productions of this great master were numerous, and both sacred and secular; but the most excellent of his works are those for the church. His service in F, printed by Dr. Boyce, is pure in its harmony, and rich and mellifluous in its subjects, and general effect; and his *Hosanna,* whether considered in regard to its simplicity, or its grandeur, is, perhaps, one of the most perfect models of ecclesiastical composition. Dr. Tudway's opinion of the powers of Gibbons was just, for it was high. "None," says he, "of the later composers could ever make appear so exalted a faculty in compositions for the church, except

* In compliance with the unvaried usage of former historians, I have withheld from the name of Gibbons the title of Doctor; but the beginning of a letter from Dr. Piers to the illustrious antiquarian. Camden, would perhaps have sanctioned my adding that honourable appellation.

" *G. Piersius G. Camdeno.*

" Worthy Sir,

" The university returns her humble thanks to you with this letter. We pray for your health and long life, that you may live to see the fruits of your bounty. We have made Mr. Heather a Doctor in Music; so that now he is no more *Master*, but *Doctor* Heather; the like honour, for your sake, we have conferred on Mr. Orlando Gibbons, and made him a doctor too, to accompany Dr. Heather."—Collection of Letters published by Dr. Thomas Smith, 1691. Ep. CCLXIII. dated Oxon, May 18, 1622.

A music lecture, or professorship, had been recently founded in the university of Oxford, by Dr. Heyther. It was in acknowledgment of this act of private munificence, that the letter from which this extract is made, was addressed to the Doctor by the vice-chancellor.

that most excellent artist, Orlando Gibbons, whose whole service, with several anthems, are the most perfect pieces of church composition which have appeared since the time of Tallis and Bird; the air is so solemn, the fugues and other embellishments are so just and naturally taken, that they must warm the heart of any one, who is endued with a soul fitted for divine raptures."

To the praise claimed by his choral compositions, is to be added the eulogium due to his melodies applied to the hymns and spiritual songs of the church, translated by George Withers, and several other of his works.

This superior musical ornament of his time, commanded, *ex officio,* to attend the nuptials of Charles I. and Henrietta of France, which were solemnized at Canterbury, 1625, (of the music for which occasion he was the composer) contracted the small-pox, of which disorder he died in that city, on Whitsunday in the same year, and was buried in the cathedral. His widow Elizabeth erected to his memory a monument, bearing a Latin encomiastic inscription; over which is a bust, with the arms of Gibbons, viz. three scallops on a bend dexter, over a lion rampant.

According to Anthony Wood, (and for particulars connected with English musicians, we have often no better authority) Dr. William Child was a native of Bristol, and disciple of Elway Bevin. In the year 1631, being then of Christ Church College, Oxford, he took in that university his degree of bachelor in music. In 1636, he was appointed one of the royal organists of the chapel of St. George at Windsor, and subsequently, to a similar situation in the chapel at Whitehall. At the restoration, he became a chanter of the king's chapel, and one of the chamber musicians to Charles II. In 1663, he obtained at Oxford his doctor's degree.

Dr. Child was a voluminous and an excellent composer.

His works consist of "Psalms for Three Voices," catches and canons, anthems and compositions, to several pieces of poetry: also a volume of secular music in two parts, entitled "Court Ayres." Of his numerous services and anthems, none appear to have been printed, except his service in E minor, his more celebrated composition in D major, and three fine anthems; all which will be found in Dr. Boyce's collection. The general style of Dr. Child was simple, perhaps to an excess *. At times, however, as in his service in D, his harmony was rich, glowing, and closely worked. Some few of his full anthems, without any great depth of science or elevation of genius, possess a great degree of warmth, and exhibit imagination.

This honour to his profession had the munificence to pave, at his own individual expense, the body of Windsor Chapel; and he gave twenty pounds towards erecting the town-hall, and fifty pounds to the corporation, for charitable purposes. After being organist of the Chapel Royal of Windsor, during a period of sixty-five years, he died in that town in 1697, at the age of ninety. He was buried in the chapel. On his grave-stone, after some account of his professional career, and the date of his death, we read the following inscription:

"Go, happy soul, and in the seats above,
Sing endless hymns of thy great Maker's love:
How fit in heav'nly songs to bear thy part;
Before well practis'd in the sacred art;

* His counterpoint was so natural and familiar, as sometimes to give offence to its performers. When at Windsor, on one occasion, he called the choir to a practice of an anthem he had just composed, the choirmen found the composition so plain and easy, that they treated it with derision.

Whilst hearing us, sometimes the choir divine,
Will sure descend, and in our consort join;
So much the music thou to us hast given,
Has made our earth to represent their heaven."

In this century appeared Adrian Batten and Thomas Tomkins, John Barnard and Martin Pierson, Dr. Wilson and John Hilton, with several composers of but inferior science and abilities. But their deficiencies were well compensated by the merits of HENRY LAWES. This celebrated musician was the elder son of Thomas Lawes, a vicar-choral of the cathedral church of Salisbury, and a native of that city. Early in life he was placed under Coperario, an English professor, who, having studied in Italy, adopted that name, for which he resigned his patronymic,—*Cooper.*

By the cheque-book of the Chapel Royal, we learn that Lawes was sworn in pisteller on the 1st day of January, 1625, and on the 3d of November following, a gentleman of the chapel. His next appointment was that of *clerk of the cheque*, after which he was retained in the private band of Charles I. Upon the pretence, that a song of his, the subject of which is the story of *Theseus and Ariadne*, comprises some passages of recitation, the opinion has been founded, that Lawes was the first who introduced into this country the Italian style.

In the preface to the book containing this song, (published 1653) the writer (Lawes himself) mentions his having formerly composed some airs to Italian and Spanish words; and speaking of the Italians, acknowledges their general superiority in composition, however great some of the English masters of his time*.

* Lawes censures the partiality of the age for songs, the language of which is not understood. To put to the blush, if possible, this

In the year 1633, Henry Lawes, in conjunction with Simon Ives, an inferior master, was selected to compose the music of a masque performed at Whitehall, on Candlemas-night, before the king and queen, by the gentlemen of the four inns of court, under the direction of the erudite lawyer Noy, the then attorney-general, the historian Hyde, afterwards Earl of Clarendon, the learned Selden, and the musical amateur Bulstrode Whitelocke, and other personages distinguished by their love of letters, their science, or their taste *. He afterwards composed melodies for Mr. George Sandys' excellent Paraphrase of the Psalms. In 1634, he produced the music originally set to Milton's *Comus*†, which drama, without the music, he afterwards dedicated to Lord Brackly, son and heir to the Earl of Bridgewater. The music to this masque was never printed; we are therefore uninformed respecting the manner in which the piece was treated by Lawes; whether he did, or did not, introduce recitative. But by a preserved manuscript in his own hand-writing, it

silly affectation, he mentions a composition of his own, inserted in the same book, the words of which, consisting of nothing more than the index of an old volume of songs and madrigals, were received as Italian verse, and applauded for their beauty.

* The new barristers here, were in their own element. The *fiction* of the law too well accorded with that of the drama, not to ensure their success. It was not their *first appearance upon any stage.*

† It is not generally known, that this elegant and highly poetical masque was founded on a real incident. In 1634, the Earl of Bridgewater (then president of Wales) residing at Ludlow Castle, in Shropshire, it happened that Lord Brackly and Mr. Egerton, his sons, and Lady Alice Egerton, his daughter, had occasion to pass through Haywood Forest, in that neighbourhood, where they were benighted; and the gentlemen for some time separated from the lady. Upon this single event, the genius of Milton raised the whole superstructure of the finest poem of the kind in our language.—See *post*, 173.

appears, that the music of the two songs, "*Sweet Echo*," "*Sabrina Fair*," and three other melodies, "*Back Shepherds*," "*To the Ocean now*," and "*Now my task is smoothly done*," constituted the whole of Lawes's contribution: yet Pack says, that Milton wrote his Masque of *Comus* at the particular instance of Lawes, with whom he was personally intimate *.

Inferiorly as some musical critics have affected to think of Lawes as a composer, he appears to have been universally admired by his cotemporaries. Of this we have no slight proof in the fact, that the publishers of the various musical miscellanies of his time were careful to enrich their collections with his compositions. We find them in the works entitled "*Select Musical Ayres and Dialogues*," printed in 1652; "*The Treasury of Music*," published in the following year, and in many others. His genius was exercised upon many of the lyrics of Waller; and in the *poet's* opinion, so successfully exercised, as to induce him to acknowledge in the following lines, the high sense he felt of his merit:

"Let those who only warble long,
And gargle in their throat a song,
Content themselves with *Ut, Re, Mi*;
Let words of sense be set by thee."

To this eulogium we have to add, the declaration of Fen-

* That Lawes should be interested in making this request to Milton, will appear obvious enough, when we consider, that he was patronized by the Bridgewater family, in which he taught music: and that he was on terms of personal intimacy with the poet, may be fairly conjectured, from a line in one of his sonnets:

"Harry, whose tuneful and well-measur'd song."

ton, in a note upon these lines, That the best poets of that age were ambitious of having their verses composed by this incomparable artist.

Henry Lawes continued in the service of Charles I. till the country rose against monarchical despotism. His subsistence, after that period, depended upon his humbler exertions, and casual emoluments, as a teacher. Nevertheless, it appears, that he retained his station in the Chapel Royal, and at the restoration of Stuart tyranny, composed the coronation anthem. He did not long survive this unhappy event: for, in October 1662, he breathed his last. The place of his interment was Westminster Abbey.

The following specimens of Lawes's sacred music, will give the reader an idea of his abilities in that species of composition.

PSALM. HENRY LAWES.

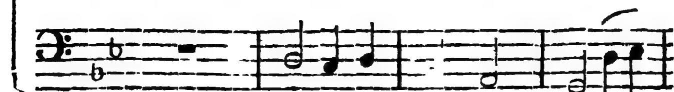

beholds my soules in - te - gri - ty.


beholds my soules in - te - gri - ty.


beholds my soules in - te - gri - ty


How can I fall, when I and all my hopes


How can I fall when


How can I fall, when I and

- - - on thee re - lye, when I and

I and all my hopes on thee re - lye, when I and

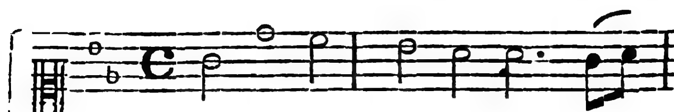
all my hopes on thee re- lye, when I and

all my hopes on thee re .- lye.
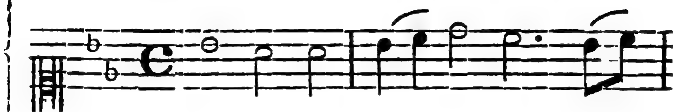
all my hopes on thee re - lye.

all my hopes on thee re - lye.

PSALM. HENRY LAWES.



Who trusts in thee, O let not



Who trusts in thee, O let not



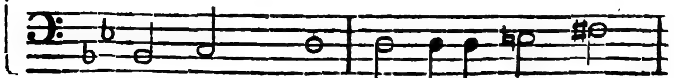
Who trusts in thee, O let not



shame de - ject, Thou ever just my



shame de - ject, Thou ever, just my



shame de ject, Thou ever just my

cha - sed soul se - cure.

cha - sed soul se - cure. Lord, lend a

cha - sed soul se - cure. Lord, lend a

Lord lend a willing Eare, with speed pro-

will - ing Eare, with speed protect be

will - ing Eare, with speed pro - tect

tect be thou my Rock with thy

thou my Rock, be thou my Rock with thy

be thou my Rock, with

strong arme immure.

strong arme immure.

thy strong arme immure.

Among the distinguished gentlemen of the chapel of the First Charles, was Dr. John Wilson, a native of Feversham, in Kent. His powers as a lutenist are said to have transcended those of every other Englishman; and Wood assures us, that the pleasure the king received from his performance, induced the easiest familiarity between the monarch and the musician. It appears, indeed, that his merits as a performer rather than as a composer, form his best title to a place among the eminent musicians of his time, since his fantasies, whether in manuscript, or printed, are not calculated to create a very exalted idea either of his invention or his science.

The productions of Dr. Wilson, not scanty in number, were it seems, much respected by his cotemporaries; and, as a graduate, he held the most exalted rank in his art. On the surrender of the city of Oxford, 1646, he left the university, where his compositions were chiefly admired, and where he had been honoured with his degree, and became domesticated in the family of Sir William Walter, of Sarsden in Oxfordshire. Ten years afterwards, however, he returned to Oxford, was constituted Music-professor, and resided in Baliol College. At the restoration, he was appointed chamber-musician to Charles the Second; and on the death of Henry Lawes, was re-instated in the Chapel-Royal. The duties of these situations called him again from the university, and he settled in London, where he died in 1679, between seventy-eight and seventy-nine years of age.

The works of Dr. Wilson consist of "Psalterium Carolinum," set to music for three voices, and an Organ or Theorbo, printed 1657: A collection of "Cheerful Aires or Ballads," first composed for a single voice, and afterwards harmonized for three voices, published 1660: A set of "Aires for a voice alone, to a theorbo or bass viol," which

appeared in 1653; and "Divine Services and Anthems," (printed in 1663) the words taken from Clifford's collection.

To these are to be added, the compositions preserved in a manuscript volume in the Bodleian library, curiously bound in blue Turkey leather, with silver clasps, and presented by the Doctor to the university, with the injunction, That, till after his death, it should be opened to no one. The contents of this book, when examined, proved to consist of music to several of the odes of Horace, and to some select passages in Ausonius, Claudian, Petronius Arbiter, and Statius.

Another musician worthy of being noticed in this chapter, was the composer, Dr. Benjamin Rogers, son of Peter Rogers, of the chapel of St. George, at Windsor, in which town he was born. During his boyhood, he was a chorister under Doctor Nathaniel Giles, of whom he received his musical education; and afterwards remained in the choir as one of the singing-men. At what time he became organist of Christ-Church, Dublin, has not been ascertained; but it is known, that he retained that office till 1641, at which time he returned to Windsor, where he subsisted upon an annual allowance, granted as a partial compensation for the loss of his former station in the chapel, and the emoluments of his humble avocation as a teacher.

Rogers, after this, was materially favoured in his studies by the friendship of Dr. Ingelo, a Fellow of Eton College. This gentleman, on his return from Sweden, whither he had been in the capacity of chaplain to Lord Commissioner Whitelocke, the ambassador, recommended Rogers to the university of Cambridge; where, in 1658, pursuant to a mandate from the Lord Protector, he was admitted to the degree of Bachelor in Music *.

* Upon the restoration of the Second Charles, the corporation of London, flushed with the *good fortune* of England, in being *blessed*

In 1662, he regained his station in St. George's Chapel, Windsor, with the addition of the salary of a clerk of the choir, besides his own, and a consideration of twelve pounds a year for occasionally supplying Dr. Child's place as organist; to which emoluments, soon afterwards, was added the boon of organist-ship of Eton College. This was his situation when he was invited by his friend, Dr. Thomas Pierce to accept the office of organist to Magdalen college, Oxford, to which university he removed; and in 1669, upon the opening of the new theatre, was created Doctor in Music. The respectable station he held at Oxford, he continued to enjoy, till 1685, at which period, together with the Fellows, he was ejected from Magdalen by the last of the Stuarts. However, to the honour of the society of that college, it allowed the Doctor a yearly pension, by which he continued to subsist, and avoid contempt. He lived to a good old age, and died in the vicinity of Oxford, sincerely and greatly lamented.

The works of Dr. Rogers consist of "Court Ayres," comprising Pavans, Almagnes, Corants, Sarabands in two parts; "Hymns and Anthems for two voices," and a variety of services and anthems preserved in our cathedral books, which are justly esteemed for the simple sweetness of their melodies, and the clearness and correctness of their counterpoint *.

again with the *Stuarts*, invited the King and the Dukes of York and Gloucester, and the two Houses of Parliament, to a banquet at Guild-hall. Upon this occasion, Dr. Ingelo wrote a poem, entitled *Hymnus Eucharistus*, which Mr. Rogers was engaged to set. It was publicly performed on Thursday the fifth of July 1660, and excited a degree of pleasure and satisfaction which procured the abilities of the composer a liberal reward.

* Wood says of this master, "that his compositions for instrumental music, whether in two, three, or four parts, have been highly valued, and thirty years ago, or more, were always first called for, taken out

THOMAS WARWICK merits our notice as one of the profoundest contrapuntists of his time. He was organist of Westminster Abbey, and also* one of the organists of the Chapel Royal. This musician, as the great harmonist, Dr. Bull, had done before him, composed a song in forty parts, which, about the year 1633, was performed before Charles the First by forty singers, among whom was Benjamin, afterwards Dr. Rogers. He was the father, as Sir John Hawkins informs us, of the celebrated Sir Philip Warwick, Secretary of the Treasury in the reign of the Second Charles.

The early musical proficiency of ARTHUR PHILLIPS is sufficiently evinced by his admission as clerk at New College, Oxford, at the premature age of seventeen. This master afterwards became organist of Magdalen College, took the degree of Bachelor of Music in that university, and in 1639, succeeded Richard Nicholson, as musical professor. When the parliament resisted Charles, Phillips fled from the national tumult, and relinquishing his religion, became a catholic, and deserted his country. Henrietta Maria, queen of England, then in France, retained the new convert as her organist; but, whether disgusted with foreign manners, or the treatment of his royal patroness, he soon returned to England, where he was entertained in the family of Mr. Caryl, a wealthy gentleman of Sussex, and of the Romish persuasion.

The compositions of Phillips are not in print: but his manuscript songs, in two and three parts, are said to possess

---

and played, as well in the public music-school, as in private chambers; and Dr. Wilson, the professor, the greatest and most curious judge of music that ever was, usually wept when he heard them well performed, as being wrapt up in an extacy; or, if you will, melted down, while others smiled, or had their hands and eyes lifted up at the excellency of them."

great merit. Of this master, Wood asserts, that he was a near relative of the famous Peter Phillips, organist to the Archduke and Archduchess Albert and Isabel.

Among the composers of music for viols during the reign of Charles the First, JOHN JENKINS, a native of Maidstone in Kent, was one of the most celebrated. His principal patrons were Mr. Deering, of Norfolk, and the learned Hamon L'Estrange, of the same county, in whose family he resided during a considerable part of his life. His compositions, chiefly fantasies for viols, and in five and six parts, were, according to Wood, highly valued and admired, not only in England, but in foreign countries.

This musician, in compliance with the reigning taste for instrumental music, composed twelve sonatas for two violins, and a bass, with a thorough-bass for the organ, printed at London, about the year 1660, and at Amsterdam in 1664. These productions are the more worthy of our notice, as having been the first compositions of the kind emanating from English genius. Jenkins set to music a great variety of detached songs, and part of a poem, entitled, *Theophila*; or, *Love's Sacrifice*, written by Edward Benlowes, Esq. and printed in London, 1651.

The private establishment of Charles the First, possessed in Dr. COLMAN, a composer of merit far above mediocrity. After what the Tory writers call a *rebellion*, this master taught in London, and was universally allowed to be a great improver of the *lyra-way* on the viol. In conjunction with Henry Lawes, Captain Cook, and George Hudson, Dr. Colman composed the music to an entertainment written by Sir William D'Avenant, in imitation of the Italian opera, and performed during the time of the Protectorate at Rutland-house, in Charter-house yard. In what year Dr. Colman's death occurred has not been ascertained; but it is known that he died in Fetter-lane, Fleet-street, London.

John Hilton, organist of St. Margaret's, Westminster, and Bachelor in Music of the University of Cambridge, merits a niche in the same temple with the above distinguished masters. Early in the reign of Charles I. he produced and published *Fa Las*, for three voices, and in 1652, an excellent collection of Catches, for three and four voices, among the best and most admired of which were those of his own composition. This ingenious musician died during the Protectorate, and was interred in the cloister of Westminster Abbey*.

The composers here enumerated, present to us a mass of talent, and accumulation of science, highly honourable to the age in which they flourished; and may be regarded as striking proofs of a congeniality between music and the natural constitution of the English people. Most of the above masters, in regard of the great qualifications of real genius, sound theory, ingenious contrivance, and genuine taste, might have challenged some of the most eminent of the continental professors of their own time. If any foreigners were entitled to claim pre-eminence, they were the Italians, the novelties of whose secular music might be considered as so many improvements, especially in the requisites of *air*, *accent*, and *expression:* but the influence of their examples on the English style, is more immediately connected with the subject of our next chapter.

* It is said, that before the body of Hilton was brought out of the choir for interment, an anthem was sung over the deceased. But the fact, that during this period, not only the cathedral service, but the Liturgy itself, and every species of choral performance was suppressed, renders the assertion doubtful.

CHAP. VII.

PROGRESS AND SPECIMENS OF SECULAR MUSIC IN ENGLAND, FROM THE REIGN OF ELIZABETH, TO THE PROTECTORATE.

DURING the period, to a review of the principal English musicians of which the last chapter was devoted, our countrymen possessed in secular as well as sacred composition, a style almost exclusively their own. It was not till towards the middle of the seventeenth century, that the Italian taste began sensibly to tincture our national melodies, and to introduce a refinement, which gradually changed, and it must be acknowledged, greatly enriched their vein, and enhanced their effect.

During the reigns of our first James and Charles, the attention of the court to the interest of music seems to have been limited to its dramatic province; as the drama itself was, in a great measure, confined to the palaces of princes, and the music employed in it, to incidental songs, overtures and act-tunes.

According to Riccobini, James the First, on coming to the crown in 1603, granted a licence to a company of players, in which *Interludes*, but not *Masques*, are included *. Never-

* At this time, masques were almost exclusively circumscribed to the gratification and the flattery of *courts*. Those of Ben Jonson, Beaumont and Fletcher, Sir William Davenent, Milton, and others, were ori-

theless, this latter species of scenic representation gained, at length, admission among the people, and was the undoubted precusor of *operas* in England. It was in these pieces the Italian style began to obtain among us. The *stilo recitativo* made its first appearance here in a Masque, wholly in rhyme, written by Ben Jonson, in 1617, and performed at the house of Lord Hay, for the entertainment of the French ambassador. The success of this attempt encouraged the same author, to immediately produce another, of the same kind, but affording a larger latitude to recitative. The piece, entitled *The Vision of Delight*, was performed at court. It consisted of recitative, air, chorus, and dancing, and constituted a complete opera. By some examples of Laniere's *Musica Narrativa*, in this and other dramas, preserved in Playford's collections of the time, it appears that modern English composers have not much deviated from, or improved upon, his style of recitative. Though the laws of phraseology were still unsettled even in Italy, his genius and judgment made a near approach to excellence; and the musical declamation of his *Hero and Leander* was regarded as a model of perfection.

But the music of the stage was at this time by no means confined to *Masques*. Almost every tragedy and every comedy was illustrated and embellished with songs. The plays of Shakspeare, Jonson, and Beaumont and Fletcher, abound with instances of lyrical ornament. Its introduction, indeed, into the regular drama may be traced back to the

ginally written for private performers, who not unfrequently, were the first personages in the kingdom. The music used in these pieces was generally furnished either by the genius of Alfonso Ferrabosco, jun. or that of Nicholas Laniere; of whose compositions, unfortunately, it would now be extremely difficult to obtain many specimens

middle of the preceding century*. In the occasional reliefs, instrumental music had its share. In the accompanying notices and directions concerning the music of plays, we read of "symphonies, and roundlets, cornets and flutes, hautbois, and drums," no less than of "ballads, and lays, laments and songs, and sweet and sonorous voices," sometimes to be heard on the stage, sometimes in the air, sometimes singly, sometimes in full concert†.

The vocal music of the *stage*, during the first half of this century, was various, not only in its style and sentiment, but in its species. Single songs, duets, trios, dialogues, and

* In *Gammer Gurton's Needle*, the first regular comedy in our language, written as early as 1551, a song is introduced; the banquet in the tragi-comedy of *King Cambises*, is embellished with vocal music; and each act of *Jocasta*, a tragedy, by George Gascoigne and Francis Kenwelrunshe, first acted in 1556, concluded with a chorus.

† In *Macbeth*, one of the witches "*charms the air to give a sound.*" Caliban in the *Tempest* says, that

——— "the isle is full of noises,
Sounds and sweet airs, that give delight."

In the second act of the *Merchant of Venice*, the Moorish Prince enters to a *flourish of cornets*: and in the fifth we read,

"Bring your music forth into the air."

Twelfth Night opens with a beautiful encomium on instrumental music:

"If music be the food of love, play on."

Much ado about Nothing gives, in act second, music at the masquerade.

In *Richard the Second*, we find the king saying,

——— "Music do I hear?
Ha, ha; keep time: how sow'r sweet music is,
When time is broke, and no proportion kept!"

chorusses, diversified the embellishments derived from the voice; but in the *chamber* it was otherwise; the *madrigal* constituted almost the only resource for the lovers of domestic strains. To the stock of madrigals that had long been in practice (compositions, nearly a hundred years old, and fading in the public favour) Orlando Gibbons, in 1612, added an excellent set, which were again relieved by eight several sets from the pen of Michael Este. These led the way to *Ayres in four and more parts*, and a few single songs, with an accompaniment for a lute or viol *. Canons, rounds, and catches were next invented. Of this ingenious and cheerful species of composition, we luckily have copies of the first set that was published. The words of the title-page are, "Pammelia, Musick's Miscellany; or, mixed varietie of pleasant Roundelays and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one†. None so ordinarie as musical, none so musical as not to all very pleasing and acceptable. London, printed by William Barley, for R. B. and H. W. & are to be sold at the Spread Eagle at the north doore of Paules," quarto, 1609. The music of some of these effusions, especially that of the canon, is scientific and ingenious; but the words are worthy of the wretched state of lyric poetry in that age. But if versifiers were unable, or little solicitous, to produce good sense and smooth numbers, musicians appear to have been equally incapable of judging, or not very scrupulous in choosing, when they selected their poetical subjects.

* Among these, Ferrabosco's seem to have been highly distinguished; as, indeed, they easily might be, since his rivals in ballad composition were such ill-qualified and obscure musicians as William Corkine, Robert Jones and John Danyel.

† Since canons, rounds and catches were not published in *score* till after 1762, it does not appear why, prior to that time, it was thought necessary to describe their *parts* as *several in one*.

Sometimes, they seem to have thought that any articulate sounds were sufficient; and to have been as satisfied with the syllables of solmization, the vulgar burden of *hey-down, derry derry down*, or even a *fa la la*, as with the most inspired lines of Spenser or Shakspeare. These remarks, however, it is to be understood, apply only to the rounds and catches. The words of the canons (generally in Latin) consisted of small portions of the psalms, or other parts of Scripture. The following specimens of the secular portion of *Pammelia*, will furnish the reader with a tolerably clear conception of the taste that in the early part of the seventeenth century, prevailed in our lighter domestic music.

CATCH IN FIVE PARTS,

From PAMMELIA, *the first Book of Catches, Canons, Rounds and Glees, that was printed in England.*

Ut Re Mi

Hey down a down a down sing

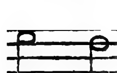
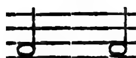
Fa la la la la la la la fa

Sung be fore hold fast hold

for if thou



Fa Sol La


you three af - ter me, and



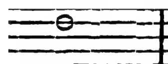
la fa la fa la fa la la la




fast hold fast hold fast be - time take




miss the bass note,



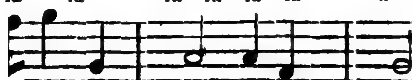
La Sol Fa



follow me my lads, and follow me my



la la la fa la la la fa la la la



heed take heed you miss not nor break your



There's ne'er a man, there's ne'er

Mi Ut

lads, my lads, and we will merry be.

fa la la la fa la la la - la. Well

time, nor break your time.

man can sing a jot

ROUND FOR FOUR VOICES.

Fare - well mine own sweet - heart,

Fare - well whom I love best:

sine I must from my love de - part;

A - dieu A - dieu my joy and rest

ROUND FOR FIVE VOICES.

'S.

White wine and su-

gar is good drink for

me; for so said Parson PRATT;

but COUGH said nay to

'S.

that; for he lov'd Malmsey. White, &c.

ROUND FOR FOUR VOICES.

To Portsmouth to Portsmouth, it

And there we will have a quart of wine with a

The gal - lant ship the Mermaid, the

Did make us to spend there our



is · a gallant town,



nutmeg down diddle down,



Li - on hanging stout,



sixteen pence all out.

ROUND, FOR FOUR VOICES.



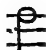


Love, Love, sweet Love, for



thee, for Fortune hath de - ceiv - ed





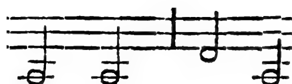


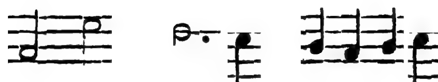
Fortune my foe most con - tra-

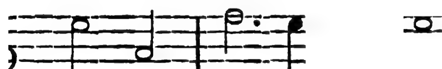


- ry; but yet my love, my sweet love, fare - well to









It has already been observed, that at first the performance of masques was not only confined to the court and the private mansions of the nobility, but that their *dramatis personæ* were represented by the most exalted personages. The fact is, that the predilection for this species of exhibition which the Queen of Charles the First found here on her arrival, was cherished and promoted by her own extravagant taste for the same amusement. To the pleasure derived from these representations she frequently contributed personally, by representing the principal character. In 1630, Ben Jonson's *Love's Triumph* was acted by the king and thirteen noblemen

and gentlemen at court*; and *Chloridia*, another masque, from the same learned pen, was represented by the queen and her ladies†. The next year, among a variety of court dramas, *Tempe Restored,* written by Aurelian Townshend, and decorated by Inigo Jones, was performed by her majesty and her female courtiers: and in 1633, no less than five masques were performed at different places before the king and court, of one of which, *The Triumphs of Peace,* written by James Shirley, a pompous and circumstantial account, left in a manuscript by Lord Commissioner Whitelocke, is still extant. It was represented at Whitehall on Candlemas night. Four gentlemen of each of the four inns of court were the actors, and Lord Commissioner Whitelocke, having the management of the music, selected Henry Lawes and Symon Ives to compose "the aiers, lessons and songs." The expence of the band amounted to a thousand pounds. The performance was preceded by a public cavalcade, the clothes of the horsemen cost ten thousand pounds; and the general appearance of the show, says White-

* *Præstat otiosum esse quam malum agere.* Some politicians have thought the vocation of an actor or a lunatic, a miserable amusement for the wisdom of a king. But had Charles's leisure always been as innocently employed, he had died in his bed.
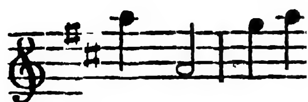
† Prynne's *Histrio-mastix*, published at this time, was supposed, in that part of it which treats of female players, to allude to the queen and her ladies. On this ground he was cited to the Star-Chamber, which unconstitutional, abominable, and merciless court sentenced him to imprisonment for life, a fine of five thousand pounds, expulsion from Lincoln's Inn, and to be "disbarred and disqualified from practising the law, degraded of his degree in the university, to be set in the pillory, his ears cut off, and his book burned by the hands of the common hangman." This infamous sentence was as infamously executed. It was one of the English people who suffered this savage barbarity; and the English people looked quietly on. Proh Pudor!
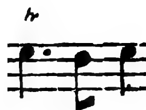
locke, was the most splendid and glorious that ever was seen in England. The Lord Commissioner composed for the occasion a *Coranto*, of which his vanity gives the following account.

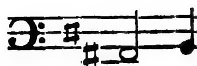
"I was so conversant with the musitians, and so willing to gaine their favour, especially at this time, that I composed an aier myself, *with the assistance of Mr. Ives*, and called it *Whitelocke's Coranto;* which being cried up, was first played publiquely by the Blackefryer's musicke, who were then esteemed the best of common musitians in London. Whenever I came to that house (as I did sometimes in those dayes) though not often, to see a play, the musitians would presently play *Whitelocke's Coranto*, and it was so often called for, that they would have it played twice or thrice in an afternoon. The queen hearing it, would not be perswaded that it was made by an Englishman, bicause she said it was fuller of life and spirit than the English aiers use to be; butt she honoured the *Coranto* and the maker of it with her majestyes royall commendation. It grew to that request that all the common musitians in this towne, and all over the kingdome, got the composition of it, and played it publiquely in all places, for above thirtie years after."

Whitelocke, when writing his "Labours remembered in the annales of his life," for the use of his children, thought this little movement worthy of insertion. Could he and Ives know that it is deemed worthy of decorating this history of the two co-partners, the latter, perhaps, would feel the greatest excitement to gratitude.

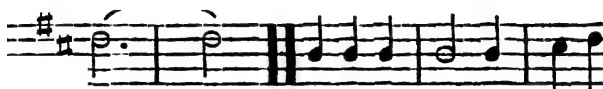
WHITELOCKE'S CORANTO.

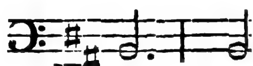


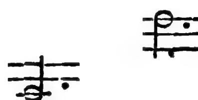

tr





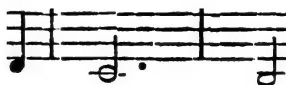


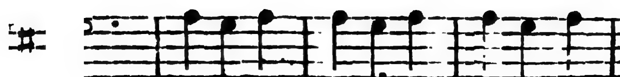





tr
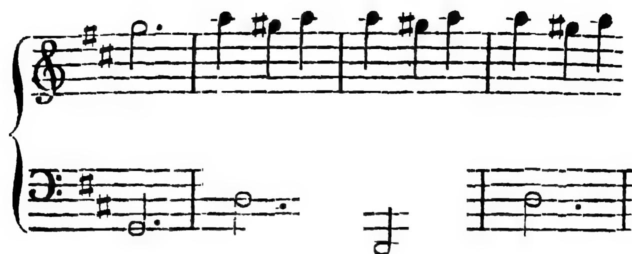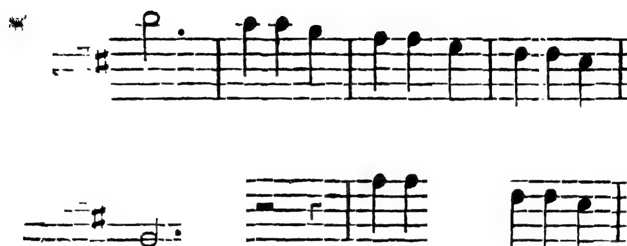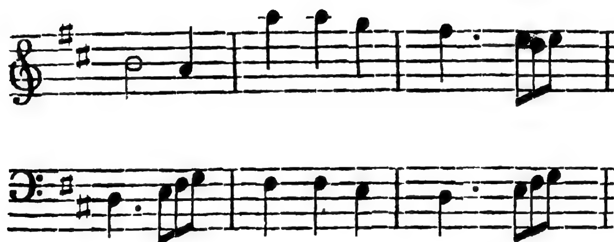












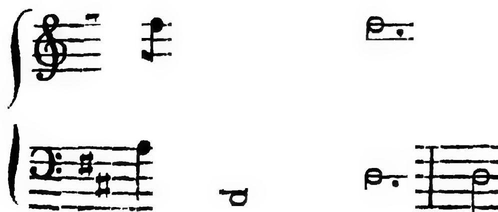












Besides the *Triumphs of Peace*, the *Faithful Shepherdess* of Fletcher, and *Cœlum Britannicum*, by Carew, were, in the same year, performed at Whitehall; the latter piece by the King, Queen, Duke of Lenox, Earls of Devonshire, Holland, and other noblemen.

But the year 1634 was distinguished by the appearance of a drama, the intrinsic worth and splendour of which could derive no honours from the municipal elevation of its performers. The Masque of Comus beamed with the poetical genius of Milton, and gave exercise to the musical talents of Henry Lawes. This drama, represented at Ludlow Castle, had among its actors John, Lord Viscount Brackley, who personated the *Elder Brother;* his brother Thomas, who played the *Second Brother;* Lady Alice Egerton, the representative of the *Lady;* and the composer of the music, who performed the part of *Thyrsis* *.

* It is remarkable that this poem was edited and published by Lawes. It was printed in 1637, without the author's name. In his dedication to Lord Brackley, the editor says, that, "although not openly acknowledged by the author, yet it is legitimate offspring, so lovely and so much to be desired, that the often copying of it hath tired my pen to give my severall friends satisfaction, and brought me to the necessity of producing it to the publick view." The high opinion Milton entertained of Lawes's musical powers, has been noticed in the preceding chapter: the words the poet puts in the mouth of *Thyrsis* corroborate the proof of his esteem and admiration of his abilities:

"——————— but I must off
These my sky robes, spun out of Iris' woof,
And take the weeds and likeness of a swain,
That to the service of this house belongs,
Who with his soft pipe and smooth-dittied song,
Well knows to still the wild *winds when they* roar,
And hush the waving woods."

The line; "*That to the service of this house belongs,*" alludes to the composer's professional connexion with the Bridgewater family, in which he taught.

The music of *Comus* originally consisted of that applied to the songs, "*Sweet Echo;*" "*Sabrina, fair;*" "*Back, Shepherds, back;*" and to the passages beginning, "*To the ocean now I fly;*" and, "*Now my task is smoothly done;*" to which is added, a song given to Sabrina "*By the rushy fringed banks,*" the music to the Dance of Comus' attendants, and also some other short instrumental movements illustrative of the scene and its business. In Milton's opinion, the great quality in Lawes, as a composer, was his "exact accommodation of the accent of the music and the quantities of the verse." The following sample shall support or invalidate the poet's judgment.

AIR IN COMUS.

As originally set by Henry Lawes

Sweet eccho, sweetest nimphe, that liv'st unseen,

with - in thy ai - ry shell, by slow

Meander's margent greene, and in the vi - o-

let embioider'd vale, where the love-lorn

Night - in - gale nightly to thee her sad

song mourneth. well, Canst thou not tell me

of a gentle payre that likest thy Narcissus

are, O if thou have hid them in some

flow'ry cave, tell me but where sweet

queen of parley daugh - ter of the

sphere. So may'st thou be transplanted to the skies,

and hold a counterpoint to all heav'n's harmo-

nies.

* With Dr. Burney's objection to the long note given in this song, to the first syllable of the word *violet*, and the awkward interval in the last bar but eight, I fully agree; but cannot subscribe to his censure of the first syllable of the word *daughter* being thrown upon the *unaccented* part of a bar, because the continuance of the note to the beginning of the succeeding bar justifies the liberty. The long note given to the monosyllable *sad*, far from being anomalous, is certainly appropriate and judicious.

So fashionable had this species of amusement grown, that in each of the succeeding five years a new masque was produced: the first, written by Sir William Davenant, was called *The Triumphs of the Prince d'Amour*, the music by Lawes; (performed at the Duke of York's palace in the Middle Temple:) of the second, *The King and Queen's Entertainment*, (performed at Richmond) the music was composed by Charles Hopper; *Britannia Triumphans*, produced in 1637, by Sir William Davenant and Inigo Jones, was represented at Whitehall. *Luminalia; or, the Festival of Light*, was in the same year acted by the queen and the ladies of her court. In 1638, *The Glories of Spring*, a masque, written by Nabbs; and the *Temple of Love*, by Sir William Davenant, were brought forward: and the following season, appeared *Salmacida Spolia*, (the words by Sir William Davenant, and the music by Lewis Richard, master of the king's band) performed at Whitehall, by the queen and her ladies *.

Charles the First, insensible as he was to the charms, and the value, of state harmony, appears to have had a strong predilection for the "concord of sweet sounds," and to have been disposed to promote the interest of musicians. In the eleventh year of his reign, in imitation of James, who had incorporated the professors of London, he granted to the most eminent of the profession a charter incorporating them by the style and titles of *marshall, wardens, and cominality of the arte and science of musick in Westminster, in the county of*

* *Microcosmos*, produced in 1637 at the play-house in Salisbury-Court, is worthy of notice, as the first masque represented on a public stage; no less so is *Salmacida Spolia*, on account of its having been the last drama in which Charles and his consort trod the theatric boards. They had long been in the habit of *acting*; the time was now approaching when they were to *retire*.

Middlesex; investing them with various extraordinary powers and privileges *.

During this and the previous reign, a great variety of detached vocal compositions were produced, most of which were printed in the *collections* of the times. In a publication by Playford, of *Select musical Ayres and Dialogues,* we find the names of Dr. Wilson, Dr. Charles Colman, and Nicholas Laniere. And in his three separate books of *Ayres and Dialogues,* Lawes published many pleasing melodies. The following is not only agreeable in its style, but, for the time in which it was composed, singular in its measure.

SONG,

Set by Henry Lawes.

A lover once I did es - py, with bleeding

heart and weeping eye, he wept and

* The privileges granted by James, were confined to London; but the powers vested by Charles extended throughout the whole realm

cried, how great's his pain, that lives in
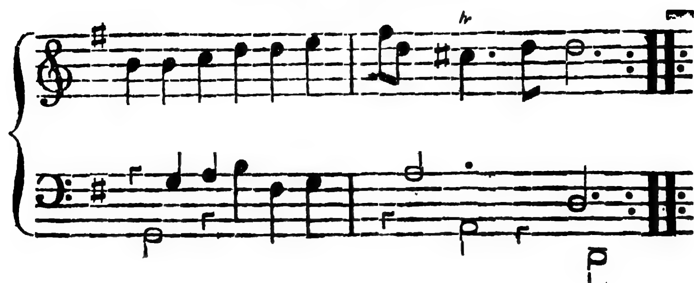
love, and loves in vain.
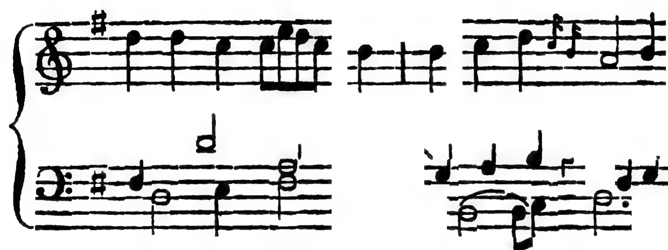
To this song I will add the following saraband (composed by Lawes's brother) which has lately fallen into my hands.
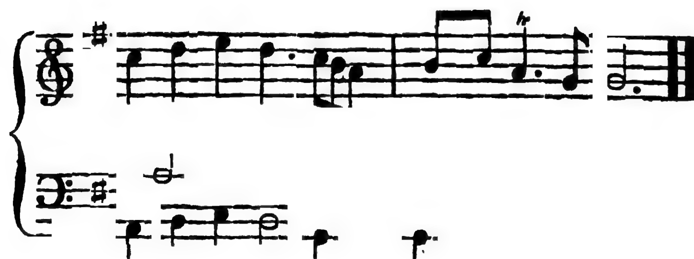
SARABAND.

Composed by WILLIAM LAWES.

of England, the county palatine of Chester only excepted, in favour of the Dutton family to sovereignty over the minstrels of that palatinate; and none were suffered to exercise and practise the art or science of music without a licence granted to them by this company, after trial of their abilities. Dangerous powers! but emanating naturally enough from a tyrant.







The music of the song introduced in Ben Jonson's *Volpone*, was produced by Ferrabosco in 1605. Its insertion here will not only further illustrate the general cast of the vocal melody of that age, but give the reader an opportunity of judging of the particular talents of its composer.

Come my Ce - lia, let us prove,

7 6

While we may, the sweets of love; Time will not be

4 ♮

ours for ever, He at length our good -

- will se - ver. Spend not then your

5 6 5—
3 4 —3

gifts in vain, Suns that set may rise a-

7 6 4 ♮

gain; But if we once lose this light,

'Tis with us perpe tu - al

5 6 4 5 3 3 4 3

night. Why should we defer our joys, Fame and

9 8 4 3

ru - mour are but toys, Can not we

delude the eyes, Of a few poor household

7 6

spies, Or his ea - sier cares beguile,

Thus re - mo - ved by our wile,

6 5
4 3

'Tis no sin love's fruits to steal, But the sweet
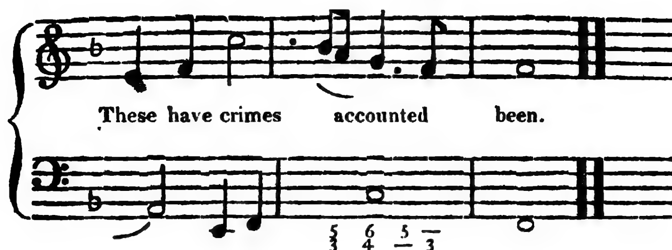
theft to re - veal, To be taken,

4 ♮

to be seen, These have crimes accounted

♯ 6 4 4 ♯

been. To be taken, to be seen,



This composition of Ferrabosco, too vague and diffusive to be caught by the common ear, must have been confined to the execution of professed vocalists, or skilful amateurs. The following air has more unity, as well as more familiarity, in its style; and presents a sample of the *popular* melody of the time at which it was composed.

SONG

Of the time of James I. Auctor Incertus.

Tell me dearest, what is love, 'Tis a

lightinge from a - bove; 'Tis an arrow, 'tis a

fire; 'Tis a boy they call de - sire.

'Tis a grave gapes to have those poor

fools that long to prove.

It was not till the seventeenth century that instrumental music in *parts*, prevailed in the chamber. Called in to support and reinforce the vocal tones in the performance of madrigals, it discovered its power to afford pleasure independently of the voice; and opened a new field for musical exertion. Pieces of three, four, five and six parts, wholly

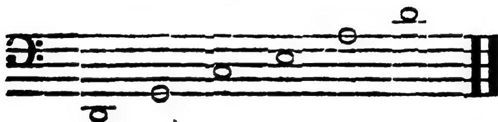
written for viols and other instruments, were composed under the general name of *fantasies*. Such attraction did this polyphonic instrumental music derive from its novelty, that motets and madrigals were converted into lessons and symphonies, and performed as *fantasies* or *fancies* *.

The instruments to which these *fancies* were adapted, consisted of viols of different sizes. The practice of instrumental music in parts, became by degrees so general, that almost every musical family was in possession of *two trebles, two tenors,* and *two basses,* which constituted what was called a *chest* †. The necessity instrumental performers were un-

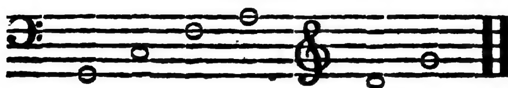
* The madrigals of Bird, Ferrabosco, Ravenscroft, Coperiano, Dr. Bull, Orlando Gibbons, and other eminent masters were particularly selected for these metamorphoses. The title-page of a set of madrigals by the latter composer, states as a recommendation of the works, that they are apt for voices and for *viols*.

† These viols were all *fretted*, and their compass and *accordatura*, were as follows:

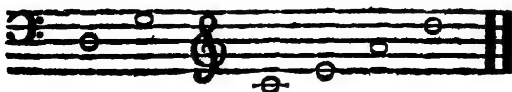
Bass Viol, or Viol da Gamba.



Tenor Viol, or Viol da Bracia.



Treble Viol.



der, of confining their execution to vocal compositions (for there was yet no instrumental music in parts, properly so denominated) limited their practice, and checked the progress of manual facility. For agility and accent, grace and expression, there was no scope. If in the natural progression of things, instrumental composition was afterwards attempted, by Orlando Gibbons, and other of the great masters, which did but discover their ignorance of the true nature of instrumental music, the state of instrumental performance might be admitted as an ample excuse for their deficiency. Since viols were *fretted*, the powers of the bow were unknown; and if to this disadvantage, we add the narrow limits of the instrumental scales, we shall perceive how little was left to the efforts of genius in this department of composition. Yet the composers were satisfied with themselves, and the public with their labours, for neither the composers nor the public had heard any thing better *.

John Jenkins, with whom, as a voluminous composer for viols, the reader has already been made acquainted, produced one instrumental piece, which, in point of popularity, surpassed all his other productions. About the year 1668, a book, entitled, *Tintinnalogia*, or the *Art of Ringing*, was published. It excited very general attention; and Jenkins having perused the contents, was struck with the idea of composing a piece analagous to the music of bells. Hence, the

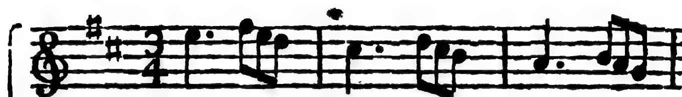
* Simpson, in his *Compendium*, published 1667, speaking of *fancies*, says, "that the lovers of instrumental music need not have recourse to *outlandish* authors for compositions of this kind; no nation," says he, "in my opinion, being equal to the English in that way; as well for their excellent as for their various and numerous *consorts* of three, four, five, and six parts, made properly for instruments, of which *fancies* are the chief."

following composition; which he called *The Five Bell Consorte.*

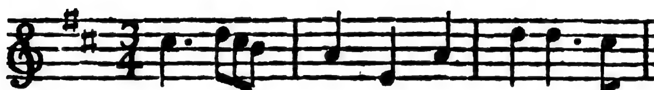
I do not insert it, (as will soon be discovered) on account of its *imitative* excellence. Since it was meant as a copy, or sample of bell-music, its *explanatory title* was very necessary.

THE FIVE BELL CONSORTE.

By JOHN JENKINS.

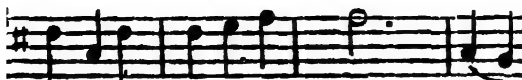


Slow.
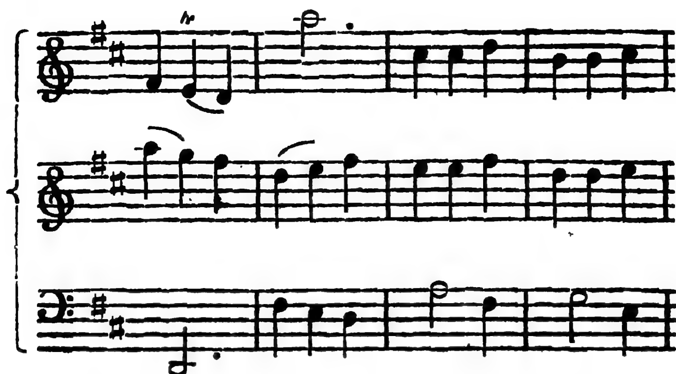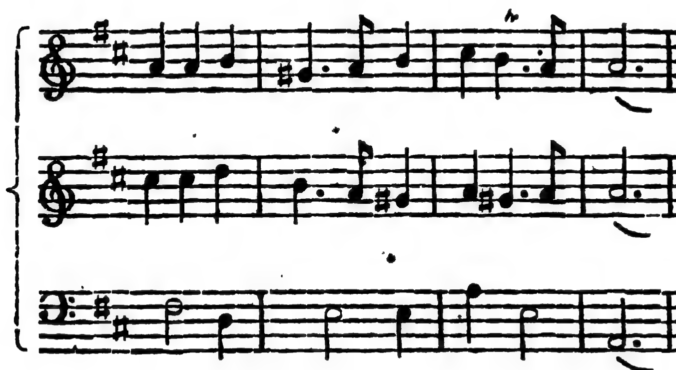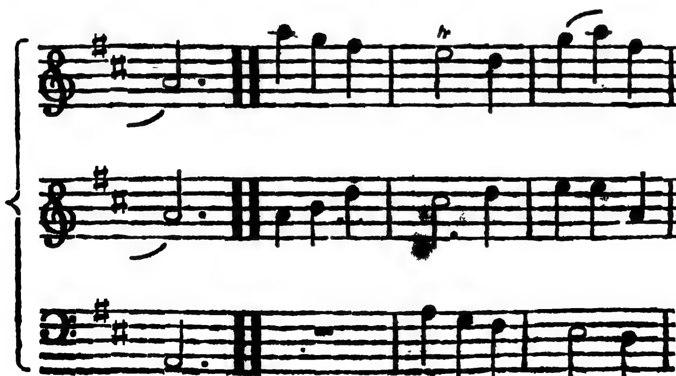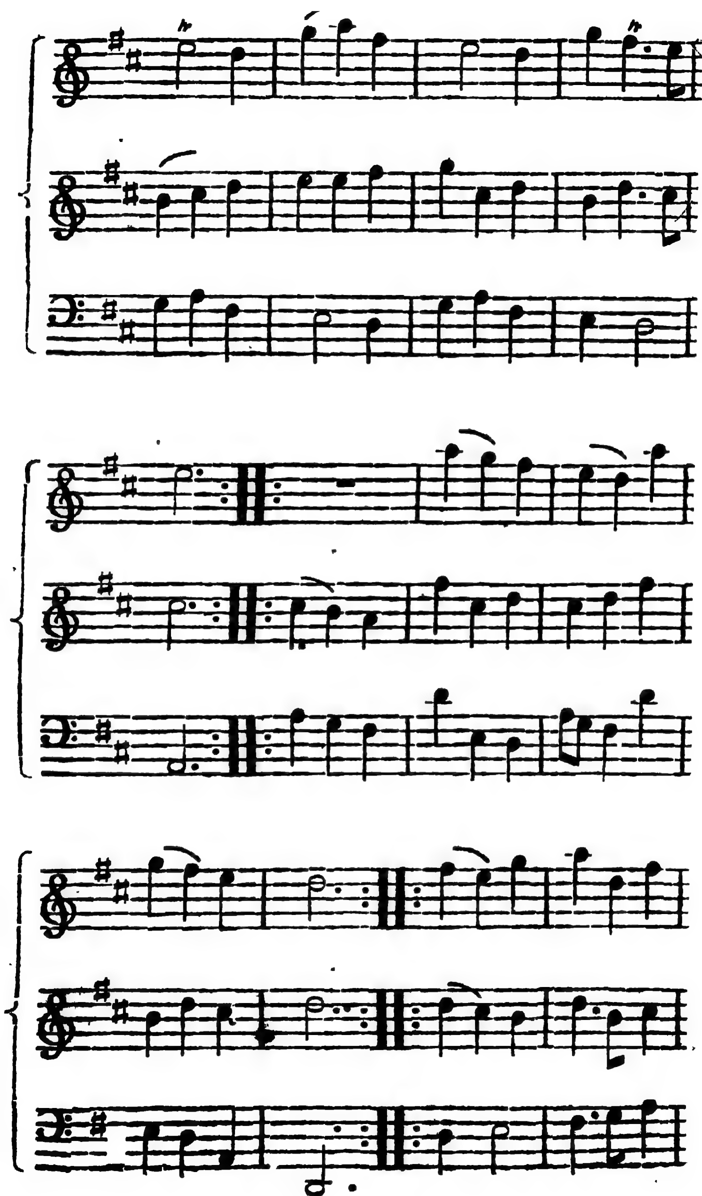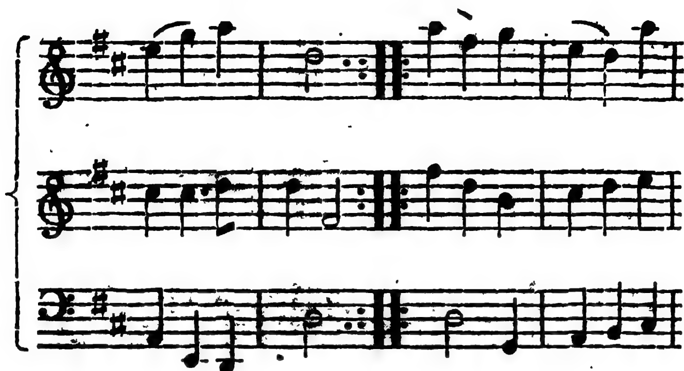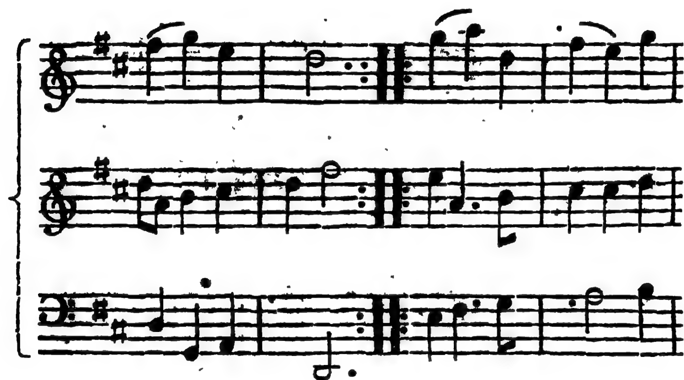











tr

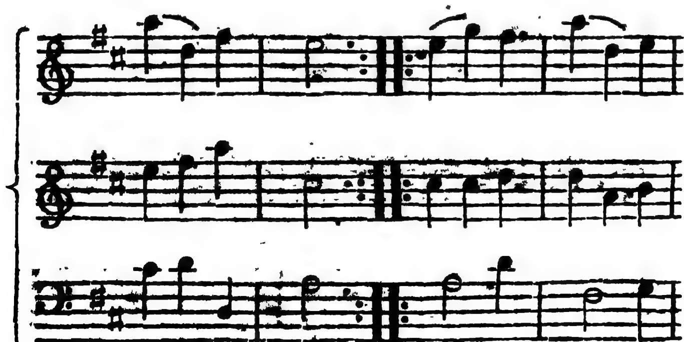

tr
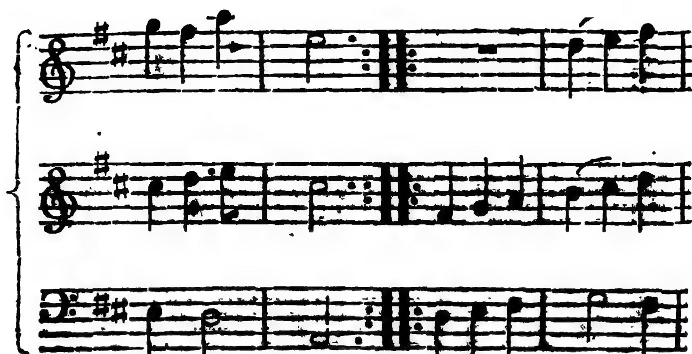

tr
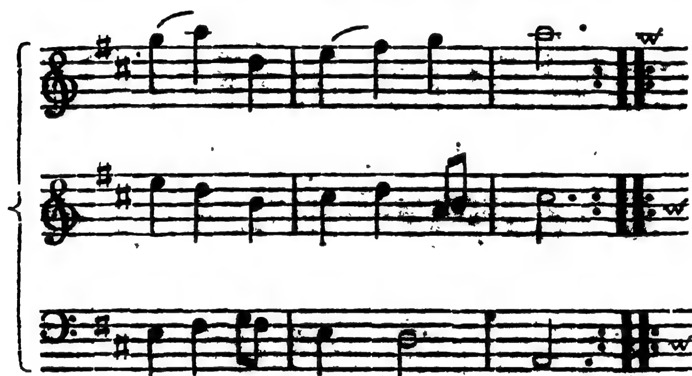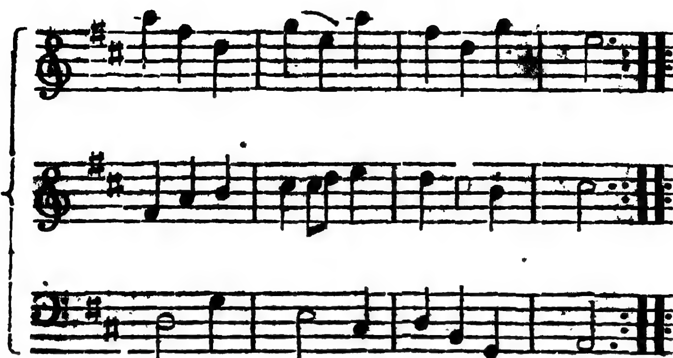






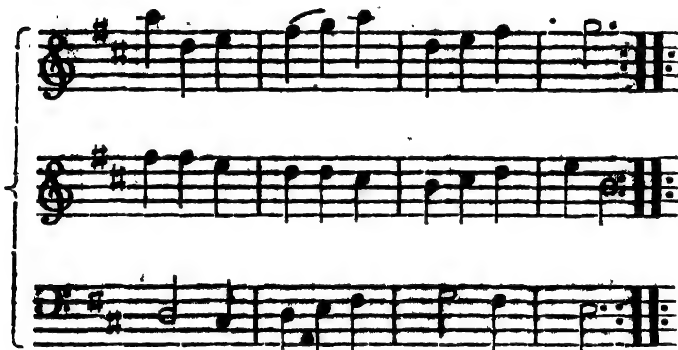


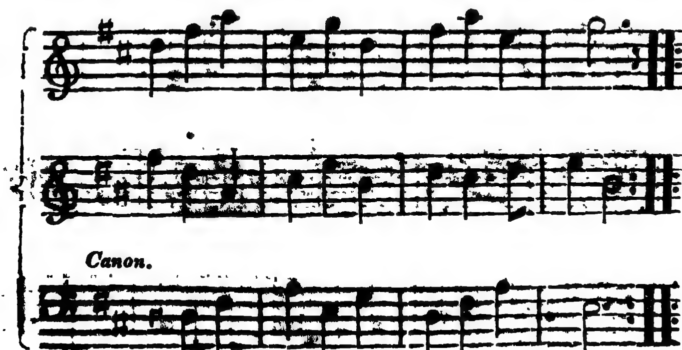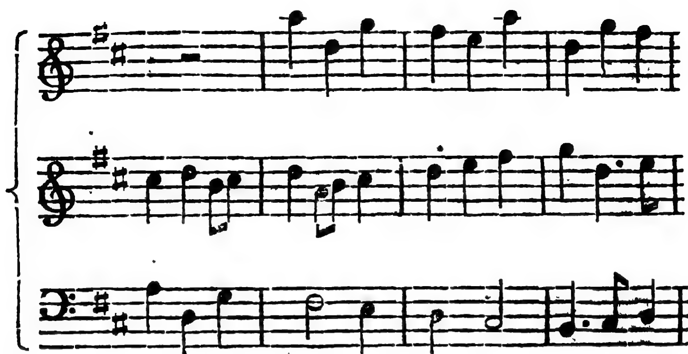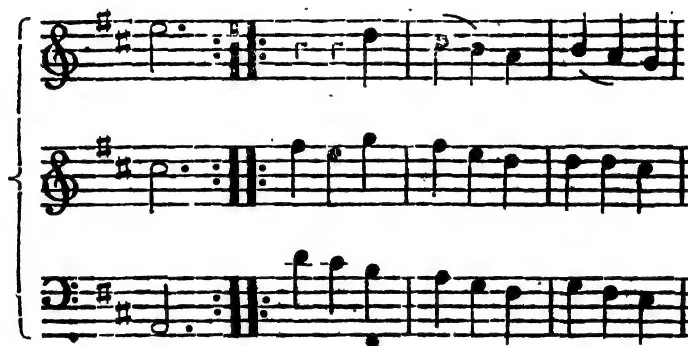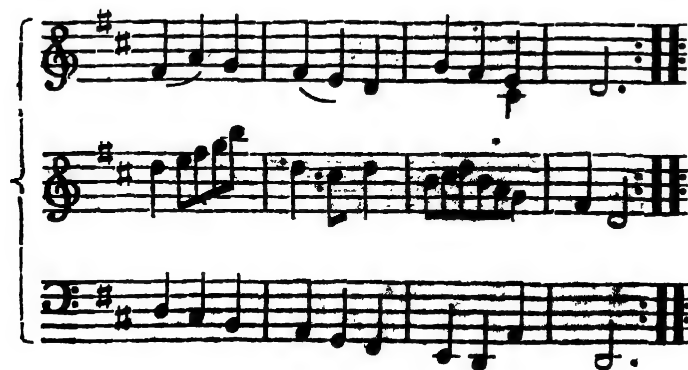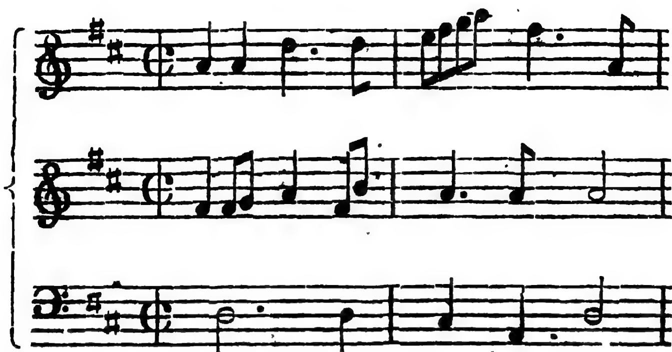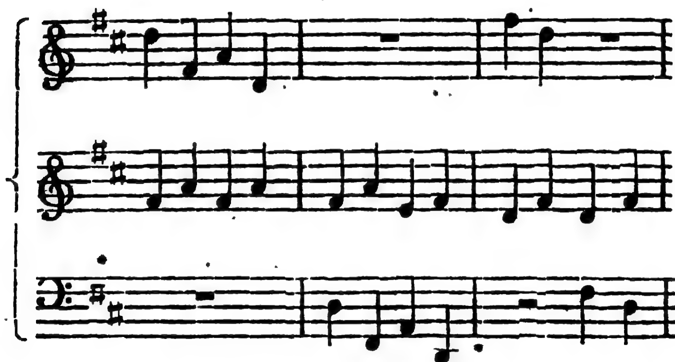











Canon.
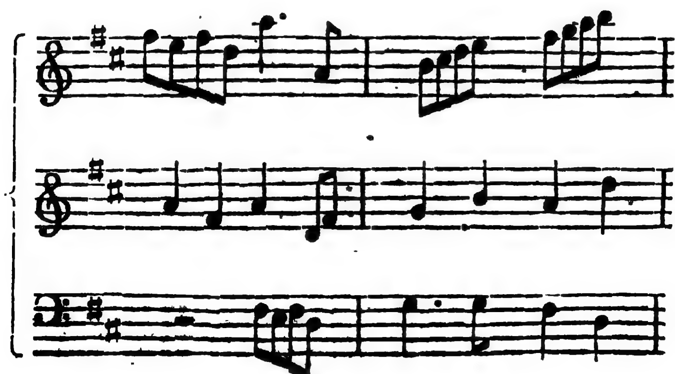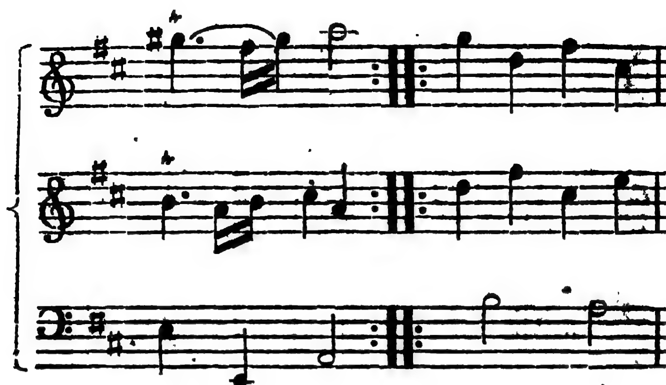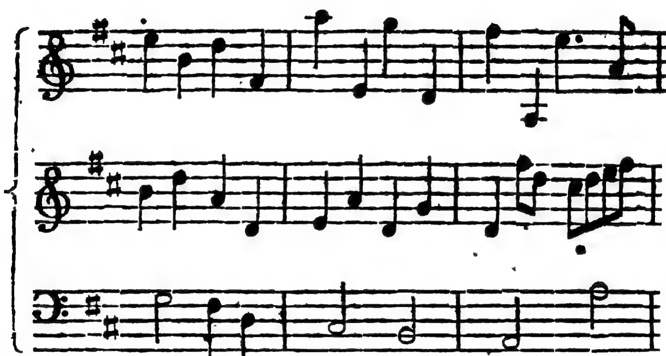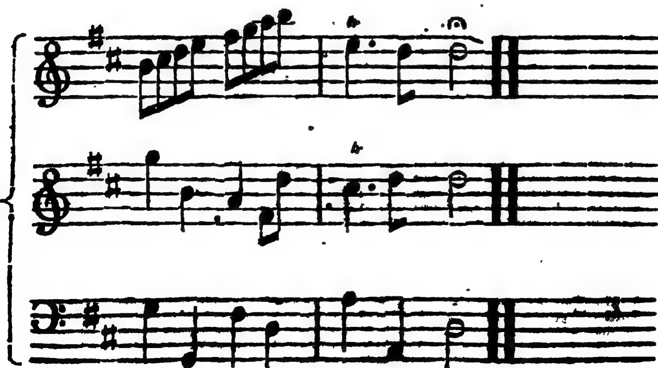


















To these may be added the Round, by Weelkes, a composer whose talents were some honour to the same age.

1st. 2d.

I cannot eate my mete, My stomak

3d.

is not good; But I doe think that I can drink,

4th.

With him that beares a hood.

THE SAME IN SCORE.

I can - not eate my mete,

My stomak is not good;

But I doe think that I can drink,

ut supra.

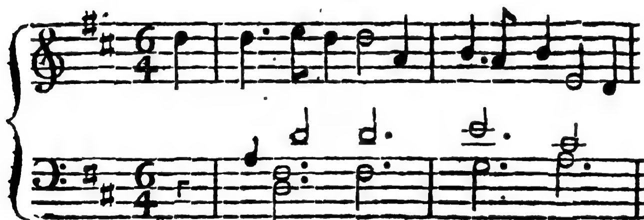
With him that beares a hood. I, &c.
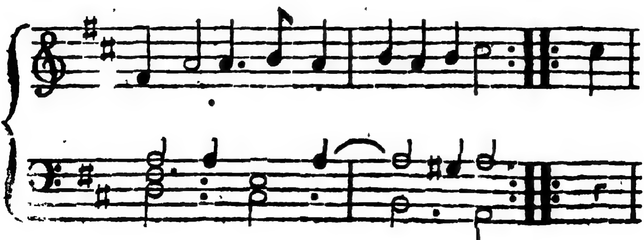
The almost incessant struggle between the arbitrary principles of the crown, and the free spirit of the people, that took place just as music was deriving new powers from the labours of genius, and rising to a new eminence among the nobler arts, threw an impervious shade over the brilliant prospects of her professors, and checked her ardent march.

During this turbulent period, but little music was printed. Indeed, for keyed instruments nothing appeared from the time of the publication of *Parthenia* till 1657, when the science and ingenuity of Dr. Bull, Dr. Rogers, Orlando Gibbons, and others, were displayed in a book of lessons for the virginal. Of the abilities of the latter two of these distinguished masters, in the construction of close, intricate, and difficult harmony, the two following examples, while they close the present chapter, will present sufficient proofs.

A JEGG.

Composed by BENJAMIN ROGERS of Windsor. 1678.
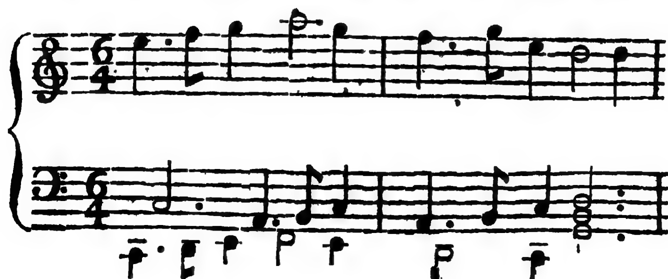


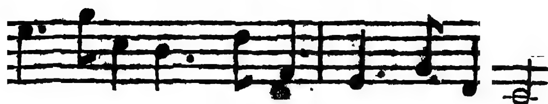


THE QUEENE'S COMMAND.
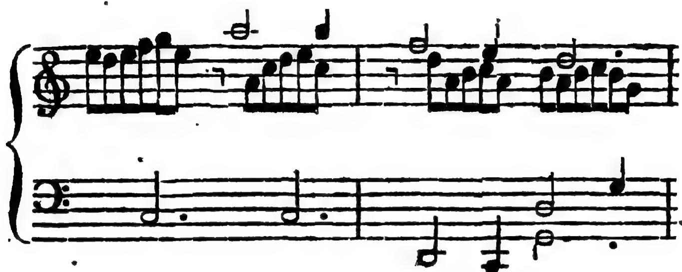
A Lesson composed by ORLANDO GIBBONS.
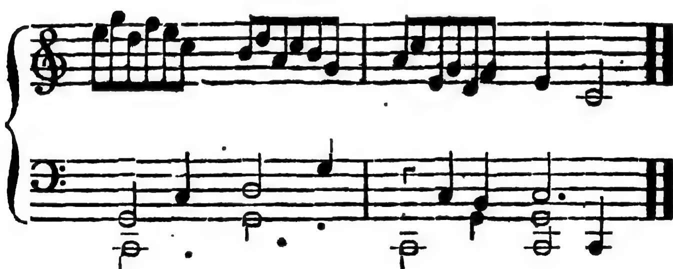
The first music ever printed for the Virginals. London, 1655.
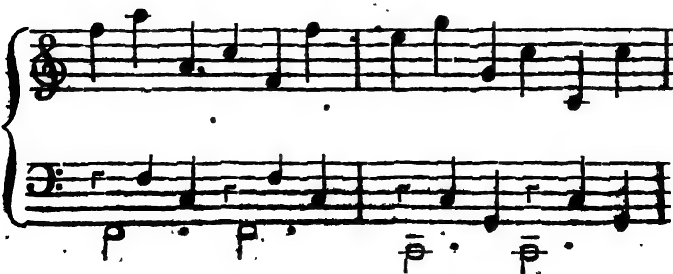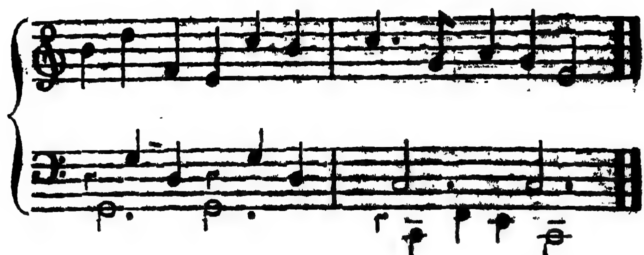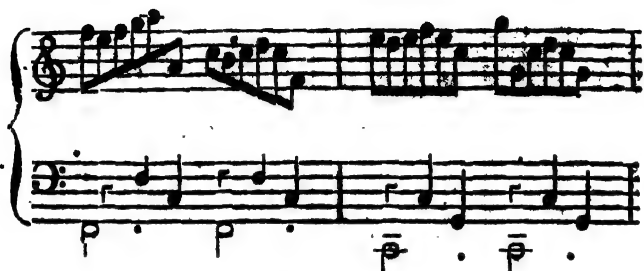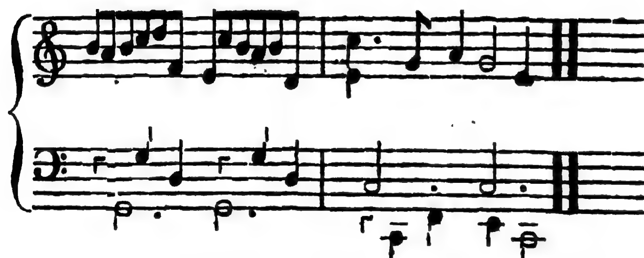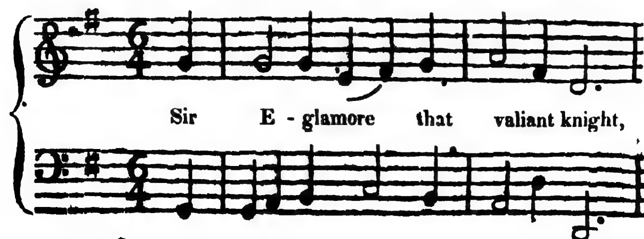


















Followed by alternate variations in the bass and treble.

SIR EGLAMORE. *Auctor Incertus.*



fa la lan - kee downe dil - ly; He

took up his sword and he went to fight, fa la

.S.

lankee downe dil - ly, And as he rode o'er

.S.

hill and dale all armed with a

coat of maile fa la la la la

la la lankee downe dil - ly.

S S

CHAP. VIII.

STATE OF MUSIC IN ENGLAND, FROM THE PROTECTORATE TO THE TIME OF PURCELL.

THOUGH under the Lord Protector, instrumental music continued to be practised and encouraged, vocal composition was not neglected. The career of several musicians whose subsequent eminence, as vocal composers, conferred honour on their country, commenced about the same time with the power of Oliver: and the numerous works of masters of established fame, which daily issued from the press, prove the esteem in which their merit was still held, and that music remained in a favourable course of cultivation.

The chief, and almost only musical publisher of that time was the well-known John Playford, a tolerable musician himself*. Greatly as the compositions of Henry Lawes were admired, they were circulated in manuscript, till printed by this music-seller, who, in 1653, gave the public the first book of that master's *Ayres and Dialogues*, in folio. The same year he printed "Select musical Airs and Dialogues," by Dr. John Wilson, Dr. Charles Colman, Messrs. William and Henry Lawes, Laniere, Webb, Smegergil, Edward Colman, and Jeremy Saville. Two years after this, Playford

* Ashmolean manuscript notices this music-seller, so distin- in his time. He was clerk of the Temple church, near the door of which his shop was situated. His dwelling-house was in Arundel-street, in the Strand.

produced the first edition of his own *Introduction to the Skill of Music*, the rapid and extensive sale of which affords another argument of the general propensity for the knowledge of music *. Nearly at the same time, this diligent editor published "*Court Ayres*, by Dr. Colman, William Lawes, John Jenkins, Simpson, Child, Cook, Rogers, &c." and a variety of other works.

The public theatre closed, music was confined to private amusement: and the more eagerly was it domestically practised, not only as a gratification, which could not be found abroad, but as an enjoyment that puritanism forbad †. In 1657 were published the Lessons for the Virginals, by Bull, Gibbons, Rogers, and other eminent masters. And in this year MATTHEW LOCKE first appeared as an author ‡,—a name of sufficient importance to excuse my breaking the thread of musical publications that appeared about this time, for the purpose of acquainting the reader with some particulars of his life, and the extent of his merit.

This original and ingenious composer, rose by his merit, from the situation of a chorister in the cathedral church of Exeter, to that of one of the most distinguished masters of his time. Becoming a pupil of Edward Gibbons, he was sedulous to avail himself of his good fortune, and reaped from the field of his labours a plentiful harvest. Though the disciple of a church composer, and bred in a cathedral, his taste attached itself to

* This work, printed in 1655, arrived, in 1683, at its tenth edition.

† By the censurers of the drama, music was not spared. Gosson, the first writer against the immorality of the drama, fell with equal mercy upon playwrights, actors, and musicians. The latter he dignified with the name of *pipers*. And Prynne, who followed him, talked against *amorous fancies*, and *love-provoking songs*.

‡ In this year, he published his *Little Consort of three Parts, for Viols*, consisting of pavans, ayres, corants, and sarabands.

the style of the theatre; and, with what success, his excellent and *unique* music to Shakspeare's Macbeth best explains. Locke became so eminent as to be selected to compose the music for the public entry of Charles the Second; and acquitted himself to the satisfaction of all who heard it. His genius, indeed, seems to have been of a ductile description; since he produced many church compositions that bear evidence of his skill and ingenuity in that species of music.

It is said of Locke, that he was of a querulous disposition; and, therefore, had many enemies; but, to account for any personal hostilities he might experience, it would be sufficient to recollect, that he was a man of genius; he was *more;* for his genius was original and self-sustained: a rare, but not always a fortunate gift. Composer to the king, the powers of his imagination dictated a relief to the monotonous mode in which the ten commandments were usually chanted; and dulness was offended with the innovation *.

About the year 1672, Locke was engaged in a controversy with one Thomas Salmon, a master of arts, Trinity College, Oxford, who published a tract in which he proposed to abolish the use of the different cliffs, and to substitute the letter B for the bass, M for the mean or tenor part, and Tr. for the treble. The only reason to be offered in excuse for Salmon's writing so idly, ought to have warned him against writing at all;—he was ignorant of the subject upon which he expatiated. Locke, no less vexed at this projector's presumption, in intruding upon a science he did not understand, than irritated by the pert and self-sufficient terms in which he expressed himself, answered the pamphlet. The history of this

* Improvements unsupported by *favour*, have ever been dangerous to the innovators. A position, of the truth of which, the fields of religion, politics, morals, and science, abound with warning demonstrations.

controversy is of little importance, and would be without that little, were not Locke one of the disputants. Respecting who had the best of the argument, in a question on which one of the antagonists was so thoroughly enlightened, and the other so completely in the dark, it would be easy to suppose, even if it were not known, that after several publications, *pro* and *con*, Locke reduced his adversary to silence, and convinced the public of the confusion that would inevitably result from the ejectment of the cliffs *.

Notwithstanding the general prohibition of plays, the performance of operas was permitted, under the title of "Entertainments in Declamation and Music, after the Manner of the Ancients." This licence, acted upon as early as 1656, by Sir William Davenant, at Rutland House, in Charterhouse-square, was afterwards assumed as a sanction by Shadwell, who produced an opera under the title of *Psyche*, the music of which was composed by Locke, in 1675, and published in score.

It is to this memorable composer that the world is indebted for the first rules ever published in this kingdom on the subject of continued or thorough bass †. His work (called

* This idle dispute upon a point which, as every real musician knows, reasonably speaking, admits of none, drew into its vortex John Playford, who, of course, supported Locke and the science. The order of the attacks and retorts was as follows:

1. Essay to the Advancement of Music, by Thomas Salmon.

2. Observations thereon by Matthew Locke.

3. A Vindication of an Essay to the Advancement of Music, from Mr. Matthew Locke's observations, inquiring into the real nature and most convenient practice of that science, by Thomas Salmon, M. A. of Trin. Coll. Oxon.

4. The present Practice of Music vindicated, with the *Duellum Musicum*, and Playford's Letter, by Matthew Locke.

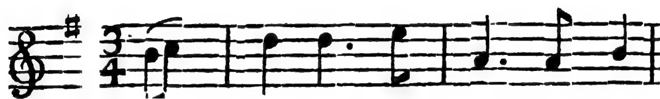
† The work was published in 1673, and entitled *Melothesia*.

A little Consort) consisting of pieces in three parts, for viols or violins, has just been mentioned in a note. To these and his other productions already noticed, are to be added, a variety of detached songs, some of which appeared in miscellaneous works, entitled the *Theater of Music*, the *Treasury of Music* *, &c. &c.

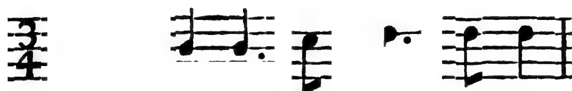
The following short pieces present evidence of his talents in two dissimilar, though lively, provinces of composition.

GLEE.

From Playford's Musical Companion.



Ne'er trouble thy - self a - bout



Ne'er trouble thy - self a - bout



Ne'er trouble thy - self a - bout

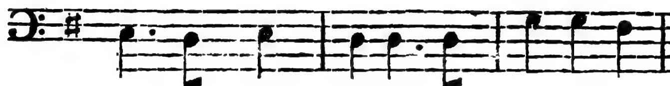
* In the *Theater of Music* is a dialogue, "When death shall part us from these kids," set by Locke, which was rivalled only by Dr. Blow's "Go perjured man."




times or . their turnings, Af - flictions run




times or their turnings, Af - flictions run



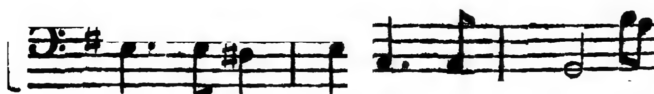
times or their turnings, Af - flictions



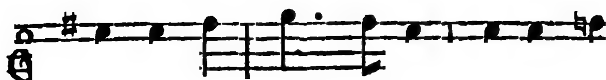

cir - cu - lar and wheel a - bout; A-



cu - lar and wheel a - bout; A-



cir - cu - lar and wheel a bout; A-



'way with thy mur - muring, and thy heart



way with thy mur - muring, and thy heart



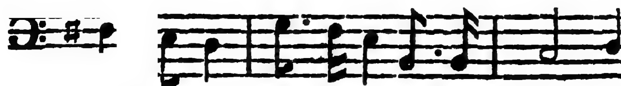
way with thy mur - muring, and thy heart



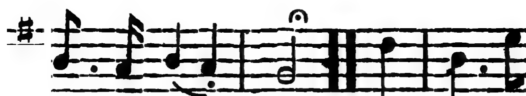
burn - ing, with the juice of the grape, we'll



burn - ing, with the juice of the grape, we'll



burn - ing, with the juice of the grape, we'll



quench the fire out. Ne'er chain nor im-





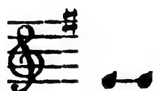
quench the fire out. Ne'er chain nor im-

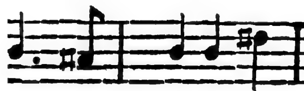


quench the fire out. Ne'er chain nor im-



prison thy soul up in sorrow, What





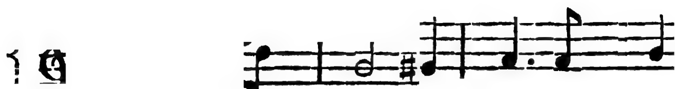
prison thy soul up in sorrow, What



prison thy soul up in sorrow,



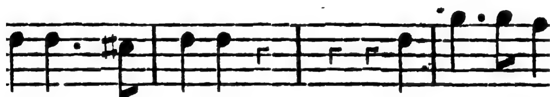
fails us to - day to - day may be-



fails us to - day to - day may be-



What fails us to - day may be-



friend us to - morrow. What fails us to-



friend us to - morrow. What fails us to-day may be-
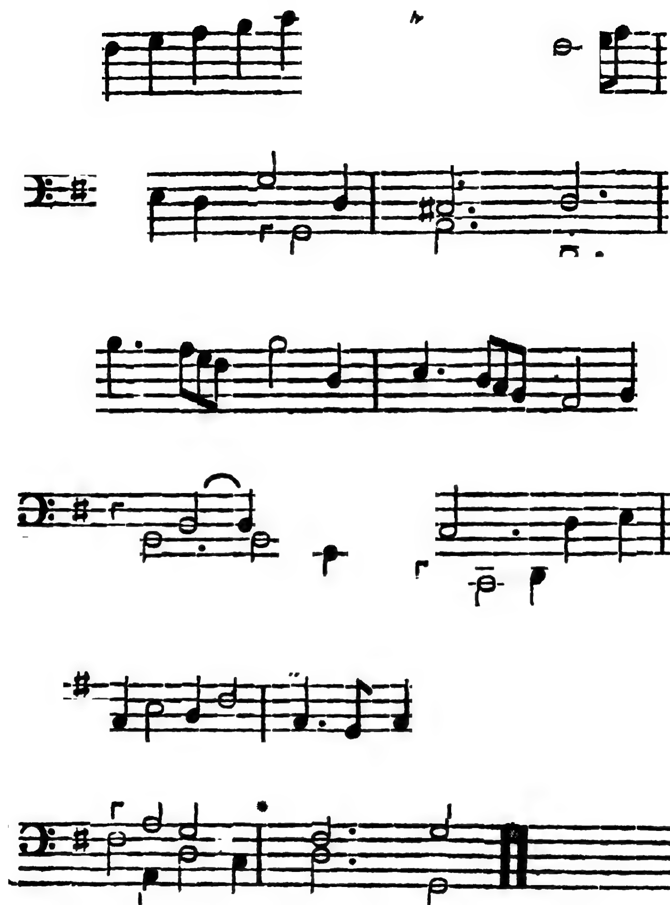


friend us to - morrow. What fails us to - day to

day may befriend us to - morrow.

friend us be - friend us to - morrow.

day may befriend us to - morrow.

THE SIMERON'S DANCE.



When Locke composed the Morning Service, in which he committed the deadly sin of robbing the Commandments of their wonted monotony, he was of the Chapel-Royal, and by consequence a protestant; but it appears certain, that he afterwards adopted the superstitious creed of the Roman communion, became organist to Catharine of Portugal, the consort of our Second Charles, and in 1677, died in the per-

suasion, that wine may be converted into blood, and bread to human flesh.

The published works of this composer bore but a small proportion to the mass of compositions printed during the reigns of Oliver and Charles the Second. Among these, and in the last year of the Protectorate, appeared, "The Division Violist, or an Introduction to the playing upon a Ground, by Christ. Simpson." The prevailing instrument at this time was the *base-viol*, or *viol da gamba*. Many pieces were purposely composed for it; and the first masters appear to have been ambitious of distinguishing themselves in its performance*. But this instrument, like the lute, great as were its powers, had its day, and no more†.

Though the civil war, forced upon the parliament by regal tyranny, considerably checked the cultivation of music in the metropolis, in some parts of the island, it still continued to flourish. Previous to the establishment of the Protectorate, many professors, driven from the cathedrals, of the capital, fled to Oxford, where most of them remained, till the grand defeat at Naseby. After that event, silence seems to have been imposed upon the vocal muse; for it was not till 1656, that her voice was heard again either in music meetings, clubs, or concerts. For an account of the state of music at the university, while its professors practised there undisturbed by Puritanism, we are obliged to the faithful diligence of ANTHONY WOOD. This vigilant, industrious, and useful antiquary, to whose authority I have so often resorted, and on whose integrity I have so constantly depended, well merits to

* Among those we find Dr. Colman, Coperario, William Lawes, Jenkins, Lupo, Mico, and Loosemore.

† The shortness of its predominance may, perhaps, be justly imputed to the extreme nasality of its tone.

be formally noticed in a work including in its plan the biography of musicians, theoretical and practical.

Anthony Wood, born at Oxford, 1632, was passionately partial to music, a proficient on the violin, if not a sound musician, as will appear from the following extract from his life written by himself:

"This year (1651) A. W. began to exercise his natural and insatiable Genie for Music. He exercised his hand on the violin, and having a good eare to take any tune at first hearing, he could quickly draw it out from the violin, but not with the same tuning of strings that others used. He wanted Understanding, Friends, and Money, to pick him out a good master, otherwise he might have equalled in that instrument, and in singing, any person then in the Universitie. He had some Companions that were Musicians, but they wanted Instruction as well as he."

In another passage (p. 74) he tells us, "that being taken ill he retired to Cassington, and there learn't to ring on the six bells, then newly put up; and having had from his most tender yeares, an extraordinary ravishing delight in musick, he practiced privately there, without the help of an instructor, to play on the violin. It was then that he set and tuned his strings in fourths and not in fifths, according to the manner; and having a good eare, and being ready to sing any tune, upon hearing it once or twice, he would play them all in short time with the said way of tuning, which was never knowne before."

After remaining at Cassington through the summer of 1653, he returned to Oxford, where he contrived to "entertain a master." This master, Charles Griffith, taught him to perform on a violin tuned in fifths, and by his pupil was deemed an excellent artist, till his own better knowledge undeceived him. Wood proceeds to inform us, "that whereas A. W. had before learned to play on the violin by the instruction of

Charles Griffith, and afterwards of Joseph Parker, one of the Universitie musicians, he was now advis'd to entertaine one Will. James, a dancing-master, by some accounted excellent for that instrument; and the rather, because it was said, that he obtained his knowledge in dancing and musick in France."

Having practised half a year under James, who proved but an indifferent tutor, Wood found himself qualified to join the private meetings of gentlemen who associated to play in concert on viols, &c. that is, on the treble viol, tenor, counter-tenor and bass, with an organ, virginal, or harpsichon, making, five distinct parts. The violin, at that time used only by common performers who played in no more than two parts, was despised by those who performed in three, four, or five parts, and not admitted into their band. "But," says our antiquary, "before the Restoration, and especially after, viols began to be out of fashion, and only violins were used; as treble-violin, tenor and bass-violin; and the king, according to the French mode, would have twenty-four violins playing before him, while he was at meales, as being more airie and brisk than viols."

While Wood's natural taste in respect of society, was gratified by the company into which by his growing abilities as a practical musician he was introduced, his thirst for knowledge was indulged by the learned libraries by which, in Oxford, he was surrounded. His life there, he tells us, had become "a perfect *Elysium*." All the time allowed him, by what his expansive mind considered of more importance, the study of English history, antiquities, heraldry, and genealogies, he devoted to the study of his beloved science, and its vocal or instrumental exercise. In the habit of attending the weekly music-meetings of Mr. William Ellis, organist of St. John's college, he never was absent from them but with a pain which did not subside till the return of the concert day.

It has been said of Wood, that he was credulous or superstitious; and that with respect to music, he was too enthusiastic to possess a critical judgment of composition, or speak with precision of its effects. For this assertion there was probably some foundation: but, indisputably, his taste was of the higher order, and we know that his opinions had experience for their basis; therefore, on the whole, it would appear, that his *dicta* in matters of musical merit, have claim to our respect. This is a particular in which both musicians and amateurs are interested, since on his records they have chiefly or entirely to rely for true and satisfactory information respecting the characters, merits, and manners of many masters, whose habits, genius and labours, without such a memorialist, would have been unknown to us.

At the return of the Stuart line, Puritanism vanished, the musicians of London reappeared in the metropolis, the organs were restored to the churches, and the theatres again invited the lovers of the drama and cheerful music *.

During the reign of Charles the Second, French music was so much more prevalent here than Italian, that in the English composers of that time passages continually occur which point out Lulli as the fount from which they flowed. PELHAM HUMPHREY, indeed, one of the first set of children of the Chapel Royal, after the Restoration, afterwards a gentle-

* The theatrical orchestras were more easily supplied with instruments than the church galleries. Organs were procured with difficulty. The whole kingdom was calling out for them; and there were not in the country more than four builders,—Dallans, Loosemore of Exeter, Thamar of Peterborough, and Preston of York. Father Smith and Harris, tempted by the premium offered to foreign organ-builders, came to England from Germany and France, and erected many instruments, two of which are those of Whitehall Chapel, and the Temple church.

man of the Chapel Royal, then master of the children, and a respectable ecclesiastical composer, was, by the king sent to Paris, to study under that great master. The talents of Humphrey were not limited to theory and composition. His vocal performance to the lute was equally or more admired than his anthems. A memorable proof of his excellence on this instrument exists in the alleged cause of the death of CAPTAIN HENRY COOK, appointed, at the Restoration, master of the children of the Chapel Royal. According to Anthony Wood, MS. Memoirs in the Ashmol Library, the Captain "was esteemed the best musician of his time to sing to the lute, till Pelham Humphrey, his scholar, came up, after which he died of grief."

Dr. JOHN BLOW, (a native of North Collingham, in Nottinghamshire) was a fellow pupil with Humphrey; but he had the advantage of not only being instructed by Captain Cook, but by Hingeston, who had been domestic organist to the Protector, and also by Dr. Christ. Gibbons. In 1673, this excellent musician became one of the gentlemen of the chapel; and the next year, succeeded Humphrey as master of the children. In 1685, he was nominated one of the private musicians to James the Second, and in 1687, appointed almoner and master of the choristers of the cathedral church of St. Paul. It is a distinguishing incident in Blow's professional career, that, instead of receiving his degree from one of the universities, he was complimented with a diploma by Archbishop Sanscroft, whose authority was honourably exercised in doing justice to the musician's merit. Upon the decease of Purcell, in 1695, this great master became organist of Westminster Abbey, and four years afterwards, was selected as composer to the king*.

* The occasion of the establishment of a composer for the Chapel Royal was the following. "After the revolution," says Sir John

Dr. Blow was as remarkable for the precosity as the splendor of his talents. In Clifford's Collection of Sacred Music, are several anthems subscribed "John Blow, one of the children of his majesty's chapel." Charles the Second appears to have been sensible of his merit. Asking Dr. Blow one day, if he thought he could imitate Carissimi's duet, "*Dite o Cieli,*" the Doctor modestly asked the king's permission to try; and the result of his effort was, that fine composition, "Go perjured man* ."

Hawkins, "and while King William was in Flanders, the summer residence of Queen Mary was at Hampton Court. Dr. Tillotson was then Dean of St. Paul's, and the reverend Mr. Gostling Sub-Dean, and also a gentleman of the chapel. The Dean would frequently take Mr. Gostling in his chariot thither to attend the chapel duty; and in one of those journies, talking of church-music, he mentioned it as a common observation, that it then fell short of what it had been in the preceding reign, which the Queen herself had noticed. Gostling observed, that Dr. Blow and Mr. Purcell were capable of producing, at least, as good anthems as most of those which had been so much admired, which a proper encouragement would soon prove. This the Dean mentioned to her Majesty, who profited by the hint, and for eighty pounds per annum, purchased the exertions of two of the greatest musical composers that England ever produced. Their attendance was limited to alternate months; and, on the first Sunday of his month, each was required to produce a new anthem. The salaries of the chapel composers have since been augmented to seventy-three pounds each."

* This song was first published singly, and in 1687, reprinted by Playford, in the *Theater of Music.* Thirteen years afterwards it was again published by the Doctor, with the addition of instrumental parts, in his *Amphion Anglicus.* To the formation of this vocal collection Blow was professedly and evidently instigated by the example of Purcell's *Orpheus Britannicus*, published by the widow of that unrivalled master. Its title was "Amphion Anglicus, containing compositions for one, two, three, and four voices, with accompaniments of instrumental music, and a thorough-bass figured for the organ. harpsichord, or theorbo-lute."

In the dedication of his well-known work, *Amphion Anglicus,* to the Princess Anne of Denmark, Dr. Blow apprizes royal highness that he is preparing to publish his church-services and other sacred compositions; but, unfortunately, he did not live to fulfil his intention. To the *Amphion Anglicus,* according to the custom of the times, are prefixed several commendatory verses; but none the warmth of which exceeds the deserts of the composer. They are the more honourable to him as emanating from his peers in musical judgment;—Jeremiah Clark, William Croft, and John Barret. The harmony of these polyphonic songs is pure, the contrivance always ingenious, and the melody, for the most part, excellent, the time considered in which it was produced; a time when, in composition, grace and eloquence were such scarce features.

Blow's church music, though never collected in a body, is voluminous. More than forty different compositions, consisting of services and verse anthems, are extant in the choir-books of our cathedrals. The general style of his choral productions is bold and grand: and if as a contrapuntist, while he is often pathetic and original in his subjects, he is sometimes a little licentious and even inaccurate in their treatment, it seems the office or duty of candour, to attribute his faults to haste, and his obligation to so abundantly supply the Chapel Royal. Dr. Burney has pointed out specimens of what he calls, "Dr. Blow's crudities." The passages to which he objects, I will not attempt to defend: but I will say, that the composer deserves to have them forgiven. His genius and science plead for his sins, and among the musicians of his country, have not failed to confer upon his name lasting honour and veneration.

Besides his Services, Anthems and Songs, in parts, Dr. Blow set to music an Ode for St. Cecilia's Day, an Ode on the Death of Purcell, his illustrious scholar, a great number

of Catches, a collection of Harpsichord Lessons, and a variety of Ballads. The airs of the latter are in general smooth, *chantant*, and natural. We trace in them a mixture of the Scotch and English, which imparts a novelty and agreeableness of effect. The following little samples of song-melody will suffice to give an idea of his style in that species of composition.

PASTORAL BALLAD.

Since the Spring comes on, and the teem'ing earth gives

plants and flow'rs a kind - ly birth; Since

all things in one great design, Of

gai - e - ty and mirth com - bine, - Of

gai - e - ty and mirth com bine.

SONG.

Phi - lan - der, do not, do not, do not think of

arms; Phi - lan - der, do not, do not,

do not think of arms. War is for the

bold and strong; Can dan - ger, toil, and

rude a - larms Be pleas - ing to the

soft and young? Phi - lander, do not, do not,

do not think of arms; Phi - lander, do not, do not,

do not think of arms.

MOVEMENT ON A GROUND.

Since riches cannot life sup - ply, It is

. useless po - ver - ty; it is a use-

less po - - ver - ty.

Since riches cannot

life sup - ply, It is a useless po - ver-

ty ; it is a use - less use - less po - ver-

ty.

Swift - - - time swift

time, that can't be bought to stay, I'll try

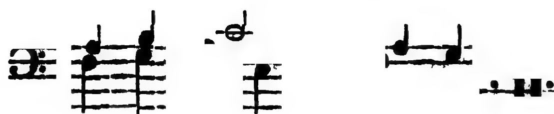
. to guide the time a - way; I'll try

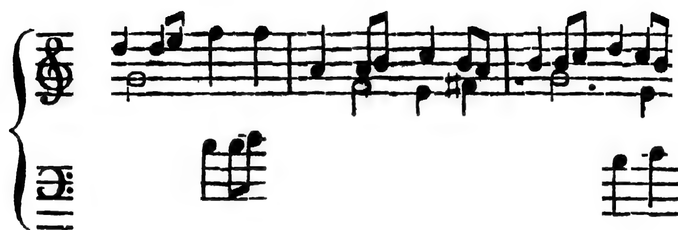
to guide to guide the gen - tlest
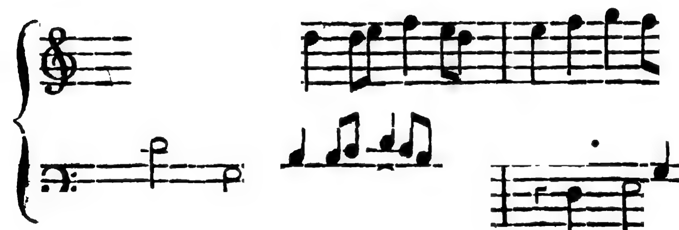
way.
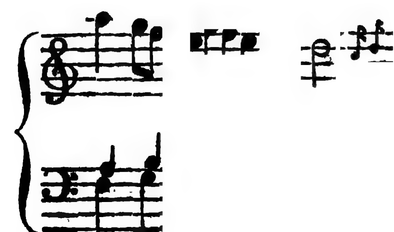
SONG TUNE.











This great musician lies buried in the north aisle of Westminster Abbey. The following is the inscription on his monument.

Here lies the body
Of JOHN BLOW, Doctor in Musick,
Who was organist, composer, and
Master of the children of the Chapel
Royal for the space of 33 years,
In the reigns of
K. Cha. 2. King Ja. 2:
K. Wm & Q. Mary, and
Her present majesty Q. Anne,
And also organist of this collegiate church,
About 15 years.
He was scholar to the excellent musician
Dr. Christopher Gibbons,
And master of the famous Mr. H. Purcell,
And most of the eminent masters in musick since.
He died Oct. 1. 1708, in the 60th year of his age.
His own musical compositions,
Especially his church musick,
Are a far nobler monument
To his memory,
Than any other that can be raised
For him *.

* Dr. Blow was handsome, and remarkable for the gravity and decency of his deportment. He married Elizabeth, the only daughter of Edward Braddock, one of the gentlemen and clerk of the cheque of the Royal Chapel, one of the choir, and master of the children of Westminster Abbey. She died in child-bed on the twenty-ninth day of October, 1683, aged thirty. By this lady, he had four children, viz. a son, named John, and three daughters; Elizabeth, married to William Edgeworth, Esq., Catherine, and Mary. John died on the second of June, 1695, aged fifteen; he lies buried in the north ambulatory of the cloister of Westminster Abbey, next to his mother, with an inscription, purporting, that he was a youth of great towardness and extraordinary hopes. Elizabeth died the second of December, 1719; Catherine the nineteenth of May, 1730, and Mary the nineteenth of November, 1738

Michael Wise, another eminent church composer, was a native of Wiltshire. Like Humphreys and Blow, he was fostered in the Chapel Royal, immediately after the return of the Stuarts: and like those masters he excelled to a degree that was only surpassed by the inspired Purcell. In 1668, this mellifluous and elegant contrapuntist was appointed master of the choristers in the cathedral of Salisbury; in 1673 became the successor of Raphael Courtville, as a gentleman of the Chapel Royal; and in the following year, was preferred to the situation of almoner and master of the choristers of St. Paul's. Charles the Second had a high sense of his merit, and in a progress which he once made, appointed him one of his suite *.

The genius of Wise was displayed in several very excellent anthems. His "Awake up, my glory," or, "Prepare ye the way of the Lord," and, "Awake, put on thy strength," exhibit a bold and independent imagination, aided by great depth of science, and solidity of judgment. It is an exalted, but well-merited eulogium, to say, that the ecclesiastical compositions of this and the two preceding masters, Humphrey and Blow, were the models, and formed the school, of the divine Purcell. But the talents of Wise were not confined to church-music; he composed a variety of catches, and two and three part songs. Among the latter, we have to reckon his celebrated "Old Chiron thus sung to his pupil Achilles," for two voices; which was long highly and deservedly popular.

Of his verse anthem for two voices, "The ways of Zion

* Wise had the exclusive privilege of playing at whatever church the king visited. An indiscreet use of this right drew upon him Charles's displeasure, and caused his suspension. At the coronation of the Stuarts, Edward Morton was, in consequence, the officiating organist.

do mourn," the first movement is so full of beauty, and so strongly marked with pathos and expression, that every musical and tasteful reader will be gratified by its insertion.

The ways of Zi - on do

The ways of Zion do

mourn, do mourn, do mourn,

mourn, do mourn, do mourn, The ways of

The ways of Zion do

♯ ♮5 ♯ ♮ 6

Zion do mourn, do mourn, be - cause none

mourn, do mourn. do mourn, be-

7 6 5 ♯ 6 ♯ 6

come to the so - lemn feasts. The ways of
cause none come to the solemn feasts. The
6
Zi - on do mourn, the ways of Zi - on do
ways of Zion do mourn, the ways of
6

mourn, of Zi - on do mourn, be - cause none

Zi - on of Zion do mourn, be-

come to the so - lemn feasts. The ways of

cause none come to the so - lemn feasts. The

Zion do moarn, the ways of Zion do

ways of Zion do mourn, the ways of

mourn, of Zion do mourn.

VERSE.

Zi - on of Zion do mourn. All her

gates are de - so - late, her priests

sigh, her virgins are af - flicted, and she is in

♯ ♯ 6 ♯

For these things I weep, I weep, mine

bit - ter - ness.

eye runneth down with water.

Her

6 6 9 8

ad - versaries are the chief, her e - nemies

6

For

prosper, for the Lord the Lord hath af - flict - ed

4 3

these things I weep, mine eye runneth

her.

down with water.

For the mul - ti - tude

of her transgressions the Lord the Lord hath af-

For these things I weep, I weep.

flict - ed her. I weep.

For the multitude of her transgressions the

For the multitude of her transgressions the

6 5 6

Lord the Lord hath af - flict - ed her

Lord the Lord hath af - flict - ed her.

6 6 6 6 6 4 5

The advances made in the art of composition by these masters, the first growth of the chapel in the reign of the Second Charles, were very propitious, and gave promises of future excellence that were amply fulfilled. If Tudway, and Turner, disciples of Blow, were but of the second order of contrapuntists, and like Christopher Gibbons, added little to the progress of practical science, their career was accompanied, and their path illumined, by the radiant emanations of Purcell *. From the contemplation of the first pride of English musicians, our "*Orpheus Britannicus*," the reader will be but a short while longer detained.

While composition and execution were proceeding, theory was studied and taught. "Short Directions for the Performance of Cathedral Service, by Edward Lowe, Oxon, 1661," was the first didactic work that appeared on the subject of music, after the unfortunate return of the Stuart race. This tract, to the order of the cathedral service, or notation of the *pieces*, *versicles*, and *responses*, added chants for the psalms and *Te Deum*, with Tallis's Litany in counterpoint; the

* Dr. Tudway's talents, such as they were, shone out very early. in boyhood he was a tolerable composer, produced an anthem of considerable merit at the age of nineteen, and at twenty-five, was qualified for a bachelor's degree. That Dr. Turner's abilities were equally premature, the following fact evinces. Charles having gained a victory over the Dutch, the news of which arrived on a Saturday, wished to have, the next day, a new occasional anthem. No master being willing to undertake it, at so short a notice, Humphrey, Blow, and *Turner*, all children of the chapel, clubbed their puerile powers, and executed the task. Dr. C. Gibbons obtained his degree in consequence of a letter written by Charles's own hand, extorted from him by his merit, and directed to the Vice-chancellor of Oxford. This master's fort was the organ. His performance on that instrument was distinguished when the style of organ music was complicated and elaborate to a degree scarcely comprehended at present.

Burial Service of Robert Parsons, and the *Veni Creator*, all in four parts.

This publication was followed by "A Collection of Divine Services and Anthems, usually sung in his Majesty's Chapell, and in all the cathedral and collegiate choirs of England and Ireland, 1664, by James Clifford." Clifford's work claims to be classed among books of instruction, no less on account of the intelligence conveyed by its two prefaces, than of its "brief directions for the understanding of that part of the divine service performed with the organ at St. Paul's cathedral *."

In the same year, and in London, was published, "*Templum Musicum*, or the musical synopsis of the learned and famous Johannes Henricus Alstedius; being a compendium of the rudiments both of the mathematical and practical part of musick; of which subject not any book is extant in the English tongue. Faithfully translated out of the Latin, by John Birchenshaw." The translation of this work (little more than a congeries of dry definitions, all which require to be defined) had just sufficient literature and science to impose on the fellows of the Royal Society, by a long and flourishing advertisement assuming a scientific air, and promising to effect impossibilities. The fellows believing that the profound Birchenshaw had really "invented an easy way for making airy tunes of all sorts by a certain rule, and for composing in two, three, four, five, six, and seven parts, all which, by the learner, may be done in a few months," adorned and dignified their Philosophical Transactions for the year 1672 by the insertion of his prospectus!

* This author concludes his book by informing his readers, that the best of our masters of later times had found it expedient to reduce the six syllables of solmization to four, changing *ut*, *re*, to *sol*, *la*. Consequently, the sounds of the scale and mutations were generally expressed in England by *mi*, *fa*, *sol*, *la*, only.

In 1667, Christopher Simpson printed his "Compendium, or Introduction to practical Musick." Clear and simple in style, and, in its pretensions, limited to the knowledge of the author, this little work proved useful, and as an elementary book, was long and deservedly in favour.

While these, and many similar publications made their appearance, for the promotion of practical theory, philosophy deigned to bestow some illuminating aid, in the learned labours of Bacon and Kepler, Galileo and Mersennus, Des Cartes and Kircher, who threw new light upon the phonics of the seventeenth century; a light further brightened by the studious genius of Lord Keeper North, and Lord Brouncher, Narcissus, Bishop of Ferns, Dr. Wallis and Dr. Holder, and the penetrating and stupendous powers of Newton.

But benignly as philosophy smiled on the genius of Harmony, sincerely as she lent her efforts to the interest of the endearing cause of music, it might be doubted, and reasonably doubted, whether she ever added *much* facility to the production of melody, or *greatly* advanced the art of compounding appreciable sounds. As when the prince of English philosophers dissected a ray of light, he achieved much for dioptrics, but conferred little, perhaps no obligation on painting, so when he ascertained the vibrations of sonorous bodies, and measured the velocity of their audible results, music but faintly felt his claims on her gratitude. The artist and the composer draw their materials from the stores of nature, where they abide in full and entire preparation, and require but the art of local disposition, and the science of modulatory evolution, to be taught to speak to the eye, and passionately impress the ear.

From the moment of Elizabeth's auspicious accession, this science (with small intermission) has been seen to assume a more regular march, and its history a warmer glow. That princess, liberal to the acomplishment she loved, protected

by her timely *injunction,* the cultivators of cathedral composition :—Charles the First softened the cares, and relieved the labours of tyranny, with sacred and scenic strains; and the very frivolity and licentiousness of his son stimulated and fostered musical talents. It was in the reign of this penultimate of the Stuarts that the musician arose whose rare genius will form the subject of the succeeding chapter.

CHAP. IX.

PURCELL.

IF in the general history of a science, a single master, for the full estimation of his merits, can claim the devotion of an entire chapter, it is such a master as Purcell; if any talents can sustain and excuse the historian who, for the purpose of their just delineation, quits for a while the broad path of his progress, and descends into the limited track of a biographer, they are such talents as those of our English Orpheus. This musician shone not more by the greatness than the diversity, by the diversity than the originality, of his imagination; nor did the force of his fancy transcend the solidity of his judgment. His career was preceded by the transit of great and conspicuous lights; but his superior radiance eclipsed and survived their glories. We read, it is true, and read with pleasure, of Tallis, Gibbons, and Blow; but of Purcell we fondly *discourse*, pride ourselves in the brilliancy and the expanse of his genius, and are content to identify with his the musical pretensions of our country.

Henry Purcell, the son of Henry, and nephew of Thomas Purcell, both musicians and gentlemen of the Chapel Royal, was born in the year 1658. It was his misfortune to lose his father when he was only six years old. At that period, Capt. Cook was still master of the children, and had under him the

second set of boys since the restoration. Into that set Purcell is supposed to have been received. If this conjecture be correct, it will follow, that he received the first rudiments of his musical education from Cook. But if in this respect, some doubt or obscurity covers his infantile years, the veil is removed from his riper age, and admits a light that exhibits him completing his studies under Dr. Blow.

For the honour of our musical character, it was fortunate that the bounty of nature was felt by his understanding, and seconded by his diligence. As anxious in improving, as *she* had been lavish in bestowing, her gifts, he prosecuted his studies with a sedulousness that kindled into ardour; and in youth, aimed at the proficiency, and strained for the laurel, of science and manhood. While a boy, he produced several anthems that were then sung, and are still sung, to delighted congregations. At the decease of Dr. Christopher Gibbons, in the year 1676, when he had reached only his eighteenth year, he was found qualified to succeed that excellent master, as organist of Westminster Abbey. To this appointment, at the death of Mr. Edward Lowe, six years afterwards, was added that of one of the organists to the Chapel Royal.

Wise and Humphrey, in compliance with the taste of the king, had indulged in the style of the Italians. Their example, either from taste or policy, Purcell readily and successfully followed*. The works of Carissimi and Cesti,

* There is a tradition (a tradition once credited) that Mary d'Este, of Modena, the consort of James the Second, upon her arrival in England, having brought with her a band of musicians, her own countrymen, Purcell, from his personal intimacy with them, and constant attention to their performances, contracted an affection for the style of the music they played, and their taste in its execution.

This, however, is now no longer believed. Indeed, long before Mary's arrival, Purcell had perused and contemplated the best Italian

Colonna and Gratiani, Bassani and Stradella, were incessantly before him, studied by his eye, or practised by his hand, and while his zeal regarded them with rapture, his ambition emulated their beauties. Drawing from these rich sources, he nurtured and confirmed the rising stamen of his own genius; and the fruits were a nobler structure of harmony, and a more elegant and pathetic melody, than hitherto had been heard in England.

Quickly and *sensibly* experiencing the favourable effects of the style he had so wisely adopted, Purcell, in the year 1683, published twelve sonatas for two violins, and a bass for the organ or harpsichord*. The general frame, or cast,

compositions, and so far formed his style, and enriched his mind, that only a visit to Italy could have improved its polish, or have variegated and extended his ideas.

* In the preface to this work we find him expressing his sentiments of the Italian music. Speaking of his own publication, he says, "For its author he has faithfully endeavoured a just imitation of the most famed Italian masters, principally to bring the seriousness and gravity of that sort of musick into vogue and reputation among our countrymen, whose humour 'tis time now should begin to loath the levity and balladry of our neighbours. The attempt he confessed to be bold and daring; there being pens and artists of more eminent abilities, much better qualified for the employment than his or himself, which he well hopes these weak endeavours will in due time provoke and inflame to a more accurate undertaking. He is not ashamed to own his unskilfulness in the Italian language, but that is the unhappiness of his education, which cannot justly be counted his fault; however, he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian notes, or elegancy of their compositions."

To this work is prefixed a portrait of the author, excellently engraved, but so unlike that which accompanies his Orpheus Britannicus, after a painting of Closterman, that the young musician of twenty-four, and the composer of thirty-seven years of age, seem two distinct persons.

of these pieces seems to indicate an imitation of the sonatas of Bassani. With the Italian style their passages are strongly tinctured; and in their general manner and conduct they are positively Italian. That this collection was warmly received, may justly be inferred from the immediate inducement he felt to produce another of the same kind; a set of ten sonatas, in four parts, the great excellence of one of which pieces procured it the distinctive name of the GOLDEN SONATA.

Purcell, educated in the choir, was naturally addicted to church composition. His anthems, by consequence, were numerous. These proved so admirable in their kind (and their very kind may almost be called his own) that they were heard with delight, and universally sought. An imagination so prolific, a science so profound, and a judgment so sterling, were not disregarded by the stage, and the lovers of domestic music. He was solicited to embellish the drama and enliven the chamber with the rays of his genius; and in both, their fervor was felt and applauded. His secular compositions were so superior to those of his predecessors, that they seemed to breathe a new spirit, and utter a new language. The melodies of his songs uniformly demonstrate sentiments in union with the numbers they illustrate. The musician meets the poet with a kindred soul, invigorates while he appropriates his pathos and his fire, infuses into the verse an added animation, and as it were, revivifies the living*.

* Dr. Burney, speaking of this musical luminary, says, "His songs seem to contain whatever the ear could then wish, or heart could feel. My father, who was nineteen years of age when Purcell died, remembered his person very well, and also the effect his anthems had on himself and the public at the time that many of them were first

The genius of Purcell, expansive as splendid, embraced, with equal felicity, every species of composition. In the sphere of devotion, his *fugue, imitation*, and *plain counter-point*, displayed all, and more than all, the science of his profoundest predecessors in the church; and evinced a feeling, and force of conception, which declared the warm vividity of his heart, and the ample resources of his mind. In adopting, he improved, the new and more expressive style received from the Italians; and in a degree rendered it his own. No longer confining his sacred compositions to the solitary accompaniment of the organ, he enriched and emblazoned his vocal scores with a variety of instrumental parts; produced by the accumulated mass and mixture of his harmony, and more poignant and significant melody, a grandeur, strength, and sweetness of effect till then unknown in England. The theatrical orchestra, kindled by the fire of this composer, performed with new animation productions that disdained, or disregarded, the dull and ancient limits of instrumental execution; while the melody of the stage derived from his creative spirit a livelier, more intelligible, and more expressive character. In the several species of *chamber* music, he was so excellent, that it was no disgrace to his cotemporaries, to be surpassed and eclipsed by his powers in that department of composition. His sonatas and his odes, his cantatas and his songs, his ballads and his catches, claimed for him, and obtained, the admiration of the musical adept, and the applause of every hearer.

Of the several kinds of his numerous productions, the *sacred* claims our first critical notice; and of this kind, the

heard; and used to say, that "no other vocal music was listened to for thirty years after Purcell's death; when they gave way only to the favourite opera songs of Handel."

anthem, "Blessed are they that fear the Lord," asserts its right to priority, as having arisen out of a very extraordinary occasion. In 1687, James the Second, flattered with the supposed pregnancy of his consort, from a spirit of piety, or vanity, or both, issued a proclamation for a *thanksgiving* on the 15th of January, within twelve miles round the metropolis; and on the 29th of the same month, throughout England. Purcell, called upon, in part, as one of the organists of the chapel, but more as England's unrivalled composer, produced the above anthem. It was written for four voices, accompanied with instruments, and excited, and gratified, the highest expectations*. His anthem, for six voices, "O God, thou hast cast us out," by its happy commixture of spirit, sweetness, and elaborated counterpoint, is raised above the general compositions of the church. Allowing for the verbal confusion inevitable in *fugue* and *imitation*, the words are correctly accented, forcibly expressed, and brought to the heart with a strength and an ardour which only the genius of Purcell could command. If in his eight-part anthem, "O Lord God of hosts!" his excursive talents have occasionally led him into combinations less pleasing than novel, and less novel than crude; these defects are compensated by the general purity of the harmony, the scrupulous legitimacy of the responses of the several subjects, and the noble and majestic effect of the *tout ensemble* †. Some portions of "Be merciful unto me, O God," whether we speak in respect of their melody, harmony, or modulation, may be

* The original score of this anthem, in Purcell's own hand-writing, is still extant.

† The clearest and the most candid *general* lescription of this anthem, is, that its blemishes are so few, and its beauties so numerous and so great, as to render it one of the finest compositions of which the church of this or any other country can boast.

pronounced exquisite: and, "They that go down to the sea in ships," composed on the occasion of the king's escape from a tremendous storm when at sea in the Fubbs yacht, bespeaks a comprehension of vast amplitude, a clear view and profound sense of the awful subject, and every possible command of the power of successive and congregated sounds, to express the sensations of a subdued and agitated heart.

To enter into minute observations upon his numerous anthems, his *Jubilate*, his *Benedictus*, and his services, would be little more than to repeat the eulogium due to the compositions already noticed: yet there are particular and important reasons why his *Te Deum* should not pass unreviewed*.

In this composition the science and genius of a great and superior master are conspicuously displayed. To hear the chorus, "All, all the earth doth worship thee," is to feel the utmost richness of sonorous combination, and to be impressed with the fullest sense of devotional duty †. The Duet, given to the Cherubim and Seraphim, broken, and thundered upon

* For this grand and extensive undertaking, various occasions have been conjectured. Some have supposed that Purcell composed his *Te Deum* for the feast of the sons of the clergy: Dr. Tudway, his cotemporary and fellow-student, asserts, that "the *Te Deum* and *Jubilate* of Mr. Henry Purcell, the first of that kind (meaning with instrumental accompaniments) ever made in England, were intended for the opening of the new church of St. Paul; and though he did not live to see it finished, it was afterwards performed there several times when Queen Anne went thither herself, in ceremony." In opposition to this, however, the title of a printed copy of the *Te Deum* and *Jubilate* in the library of Christchurch, Oxford, informs us, that they "were made for St. Cecilia's Day, 1694, by Henry Purcell."

† The mistake of construing, *To thee all angels cry aloud*, into a cry of *sorrow*, has been common to Purcell, Handel, and every composer of this hymn; and is, therefore, subject only to a censure that, in justice, must be divided among them.

by the chorus, with the awfully impressive word, ***Holy***, is divinely conceived; and both the harmony and the melody of "Also the Holy Ghost the Comforter," exhibit Purcell a musician inspired. In the double-fugue, of "Thou art the King of Glory," the noble and elevated feelings of the author are expressed with a degree of science and decision which manifest the contrivance of a real and great master, animated and emboldened by the divine majesty of the object before him. From the words, "Thou sittest at the right hand of God," to, "ever world without end," we find in the music a continued and unremitting echo to the sense of the language, and are every where reminded of the import and the grandeur of the subject treated*.

In this and other of his sacred compositions, Purcell did not merely make Palestrina his model, as Handel afterwards looked occasionally up to Purcell, but struggled with him for pre-eminence, and struggled triumphantly. More animated in his sensations, and more sublime in his ideas, than the illustrious Italian, he surpassed him in grandeur of design and energy of expression. Nothing (every judge of musical composition and impartial critic will affirm) can transcend the glorious effect of Purcell's *Te Deum*; nothing in the

* This noble composition, composed, as hath already been stated, for the celebration of the annual feast of the sons of the clergy, was constantly performed, from the decease of the author till the production of Handel's *Te Deum*, in 1713, for the peace of Utrecht. From this period till 1743, when the great German's *Te Deum* for the battle of Dettingen was composed, they were alternately used. The latter composer's superior knowledge and command of the characters and powers of musical instruments, combined with his mighty genius, gave to his Dettingen *Te Deum* a commanding force which accompaniments equal to his own would not fail to impart to the productions of our immortal countryman.

disciple of Gondimel can compete with its loftiness, magnificence, and power of appeal, both to the ear and to the soul.

Even had the genius of this extraordinary musician been limited to the church, still he would have stood unrivalled among his countrymen. How, then, shall we duly estimate the talents that with equal facility accommodated themselves to the church and the stage,—to the stage and the chamber? Contemplating the variety and extent, versatility and magnitude of his talents, I see the uncircumscribed range and imperious power of a Shakspearian mind; as far as performance can be compared with production, behold a Garrick, placed between Melpomene and Thalia, courted by each, and smiling upon both.

The first specimen of Purcell's abilities in the province of theatrical composition was private. Josiah Priest, a dancing-master of celebrity, a composer of stage dances, and the master of a boarding-school for young gentlemen in Leicester-Fields, having got Tate to write a little drama called *Dido and Æneas,* for the purpose of its representation by his pupils, prevailed on Purcell to supply the music. He had then scarcely reached his nineteenth year; but his share in the operatical production was marked with a liveliness of fancy and maturity of judgment that astonished his audience, and would have reflected honor on any musician then in England. This private, led to a public display of his powers in dramatic composition. Banister and Locke were at this time in possession of the stage, the one famed for his music to Dr. Davenant's opera of *Circe,* and the other for his chorusses and recitatives to a new modification of Shakspeare's *Macbeth;* but the fame of the music to *Dido* and *Æneas* drew the eyes of the managers towards Purcell; and, persuaded by his friend Priest, he listened to their proposals.

Here a new and extensive field opened itself to the ex-

cursion of a mind prompt to the freest, and adequate to the boldest flights; and the strength and indefatigability of its pinion was tried, and proved, in a great variety of essays.

The public drama illustrated and adorned by his genius was *Theodosius*, or the Force of Love, written by Nathaniel Lee. The music of this play was succeeded by that composed for Dryden's *King Arthur*. His third effort was employed upon *Dioclesian*, or *The Prophetess*, an opera, altered from Beaumont and Fletcher, by Betterton*; succeeded by *The Fairy Queen*, an opera, altered from Shakspeare's *Midsummer Night's Dream*. Besides these (as appears by his *Orpheus Britannicus*, or posthumous collection, and another work compiled by his widow) he produced the music to *Timon of Athens*, *Bonduca*, *The Libertine*, *The Tempest*, as altered by Dryden, and D'Urfey's *Don Quixote*. To the music of these dramas is to be added the overtures and airs in the comedies of *The Indian Queen*, and *The Married Beau*, written by Crowne; *The Old Bachelor*, *Amphytrion*, *Double Dealer*, and *Virtuous Wife*, and in the tragêdies of *The Princess of Persia*, by Elkanah Settle; *The Gordian Knot untied*; *Abdelazor*, or the *Moor's Revenge*, from the pen of Mrs. Behn; and Beaumont and Fletcher's *Bonduca*†.

The remainder of Purcell's compositions in print are

* In the dedication to the score of the music to *Dioclesian*, or the *Prophetess*, published in the year 1691, and inscribed to Charles Duke of Somerset, the composer observes to his Grace, that "music is yet but in its nonage, a forward child, which gives hope of what he may be hereafter in England, when the masters of it shall find more encouragement:" and "that it is now learning Italian, which is its best master, and studying a little of the French air, to give it somewhat more gaiety and fashion."

† In this drama we find his popular music of "Britons, strike home," and "To arms," written for four voices.

chiefly posthumous publications by his widow, consisting of a Collection of Ayres, Ten Sonatas, Lessons for the Harpsichord, *Orpheus Britannicus*, in two books, rounds, single songs, ballad tunes, part songs and catches, Sunday hymns, and four anthems in the *Harmonia Sacra*.

In this catalogue we descry the wide range of which his imagination was capable. No subject, it appears, was too light or too dignified, too cheerful or too solemn, too gay, or too sublime, for the extent of his genius. In his *Te Deum* it is seen soaring to the elevation of holy fervor; in his catches and rounds, descending to the fairy ground of vocal mirth. Of the latter compositions, excellent as they are, many were set and sung almost at the same instant*.

Though Purcell sometimes descended to intimacies beneath his dignity as a man of science and genius, he had many distinguished and honourable connexions †. The Lord

* An anecdote, connected with this portion of Purcell's labours, communicated to Sir John Hawkins by a friend, was thought by that historian worth repeating.

" The Reverend Mr. Sub-dean Gostling, a practitioner on the viol da gamba," says Sir John, " was not more delighted, than Purcell was disgusted, with the tones of that instrument. The composer, to gratify some little pique, engaged a certain poetaster to write the following mock eulogium on the viol, which he set in the form of a *round*, for three voices."

Of all the instruments that are,
None with the viol can compare :
Mark how the strings, their order keep,
With a whet, whet, whet, and a sweep, sweep, sweep ;
But above all this abounds,
With a zingle, zingle, zing, and a zit, zan, zounds.

† Among the least worthy of his festive companions, was the celebrated lyric poet and humourist, libertine and *bon-vivant*, Tom Brown.

Keeper North, Lady Howard, and others of their rank, were his personal friends.

Of Purcell's powers on the organ, little is now known; and that little has no better foundation than the following humorous rebus, in Latin metre, by a writer of the name of Tomlinson, the translation of which, a musician of the name of Lenton, set to music in the form of a catch.

Galli marita, par tritico seges,
Prænomen est ejus, dat chromati leges;
Intrat cognomen blanditiis Cati,
Exit eremi in Ædibus stati,
Expertum effectum omnes admirentur.
Quid merent Poetæ? ut bene calcentur.

THE TRANSLATION.

SET BY LENTON.

A mate to a cock, and corn tall as wheat,
Is his christian name, who in musick's compleat:
His surname begins with the grace of a cat,
And concludes with the house of a hermit; note that.
His skill and performance each auditor wins,
But the poet deserves a good kick on the shins.

Purcell died on the twenty-first day of November, 1695, of a cold, occasioned, as commonly reported, by his being kept too long at his own door, when he returned home late one night: but the cause of his dissolution at so early an age as thirty-seven, was, more probably, a consumption, induced by free living and irregular hours. He was buried in Westminster Abbey. On a tablet fixed to a pillar, before which formerly stood the organ, is the following inscription, as elegant as simple, as just as elegant*.

* Supposed to be written by Dryden.

"Here lyes
Henry Purcell, Esq;
Who left this life
And is gone to that blessed place,
Where only his harmony can be exceeded.
Obiit 21mo. die Novembris.
Anno Ætatis suæ 37mo,
Annoq; Domini 1695."

On a flat stone over his grave was a eulogistic epitaph, now effaced *.

Of Purcell's children only one has been traced; Edward, who was musically educated, and in 1726 became the organist of St. Margaret's, Westminster; and a few years later,

* The words of this inscription were—

Plaudite, felices superi, tanto hospite; nostris
Præfuerat, vestris additur ille choris:
Invidia nec vobis Purcellum terra reposcat,
Questa decus secli, deliciasque breves.
Tam cito decessisse, modos cui singula debet
Musa, prophana suos religiosa suos.
Vivit Io et vivat, dum vicina organa spirant,
Dumque colet numeris turba canora Deûm.

TRANSLATION.

Applaud so great a guest, celestial Powers!
Who now resides with you, but once was ours;
Yet let invidious earth no more reclaim
Her short-liv'd fav'rite and her chiefest fame;
Complaining that so prematurely dy'd
Good-nature's pleasure and devotion's pride.
Dy'd? no, he lives while yonder organs sound,
And sacred echoes to the choir rebound.

The dwelling-house of Purcell was in St. Anne's-lane, Westminster, an avenue south of Tothill-street, and in his time, considered respectable.

of St. Clement, Eastcheap, London, in which latter station, his son, Henry, succeeded him, and which was afterwards occupied by the scientific and very ingenious Mr. Jonathan Battishill, musical tutor of the author of this history. The great Henry Purcell had two brothers, the one named Edward, the other Daniel, a musician, whose professional pretensions will next be considered.

The premature death of this illustrious master was sincerely and deeply lamented by all lovers of music, both professors and non-professors. His widow and friends, anxious to raise a permanent monument to his fame, selected many of his first and most popular songs, duets, &c. and by the aid of a munificent subscription, published in the year 1698, that far-famed work the *Orpheus Britannicus*, with a dedication to his friend and patroness Lady Elizabeth Howard, and commendatory verses, of which his merit had little need, by Dryden, his brother Daniel, Mr. I. Talbot, fellow of Trinity-college, Cambridge, Henry Hall, organist of Hereford, and others. This first edition of a work, still sought after by musicians with eagerness, and the contents of which will ever afford delight to real judges, was brought out too hastily to be perfect; but four years afterwards, a second appeared, and also another volume, edited by Playford. It is dedicated to Charles Lord Hallifax, and contains songs in the *Fairy Queen*, the *Indian Queen*, Birth-day Odes, that noble song, "*Genius of England*," and other incidental compositions. "*Genius of England*," has an accompaniment for a trumpet, which circumstance gives me occasion to observe, that Purcell was the first English musician who composed songs with accompaniments and symphonies for that instrument *.

* It is worthy of remark, that Purcell appears to have been little acquainted with the powers of the violin. Few instances occur of his free or dexterous employment of that fine instrument.

The most favourite songs and duets of Purcell, for a long while after his death, were, "Celia has a thousand charms;" "You twice ten thousand deities;" "Two daughters of this aged stream;" "Fairest isle, all isles excelling;" "Tell me why, my charming fair;" "From rosie bow'rs;" "When Mira sings;" "Lost is my quiet;" "Celebrate this festival;" "I'll sail upon the Dog-star;" "Mad Bess;" "Blow, Boreas, blow;" "Let Cæsar and Urania live;" "I attempt from love's sickness," and "Let the dreadful engines," the last song in the first volume of the *Orpheus Britannicus*. To these may be added several compositions published in the second volume, "Ah cruel nymph;" "Crown the altar;" "May the God of Wit inspire;" "Thus the gloomy world," and many others. In most of these the words are admirably expressed; the melody and modulation always aim at more than the gratification of the external sense, are uniformly impregnated with sentiment, and never fail to be either elegant, or pathetic, or both. Whenever the subject demands fire and animation, his native spirit bursts forth with an energy, and kindles to a glow, that no apathy in the hearer can resist. In his duets and trios we find a contexture and contrivance in the *parts* only conceivable by real genius, and not to be fabricated, or accomplished, but by profound science.

To justly estimate the measure of Purcell's wonderful talents, it is necessary, above all things, to be mindful, that he neither travelled out of his own country, nor lived to a considerable age; neither heard the fine performers abroad, nor witnessed their arrival and exertions in England. It is not so proper to limit our idea of his genius by the things he actually achieved, vast as they were, as to extend it beyond them,—to carry it to that elevation which he would inevitably have attained under the advantages of a wider field of experience, and a longer life. Were it only for the sake of our national taste, and our national honour, I could not but re-

gret with Dr. Burney, that Gibbons, Humphrey, and Purcell were not blessed with sufficient longevity to expand to the full their great powers in all the various ramifications of their art *. With respect to Purcell, his genius not only outstripped his years, but anticipated the excellence of future times. His melodies are so easy, free, and florid, that they might induce the belief that the singers of that age possessed considerable powers of execution; but the fact was far otherwise. It was not till the introduction of the Italian opera among the English, that the capacity of the *vocal organ* was understood. A fine *portamento*, the *sostenuto*, the *crescendo*, the *diminuendo*, the *shake*, the *turn*, and many other refinements in manner, and perfections in expression, familiar to modern performers, were unknown to the vocalists of his day †. Purcell, therefore, had to struggle against formidable impediments; and though it is impossible to wonder that he did not effect more, mankind will always be astonished that he achieved so much.

Among the warmest admirers of Purcell was our great Dryden. *Alexander's Feast* is said to have been written with a view to its being illustrated by the poet's favourite composer. Why the intended task was declined, does not appear.

* Orlando Gibbons died at the age of forty-four, Pelham Humphrey at twenty-seven, and Henry Purcell at thirty-seven.

† Hence it is, that in many of Purcell's songs we see the graces or embellishments, written at length by the composer, as a part of the composition. At this we shall not wonder, if we consider, that in his time, a tolerable voice, and a knowledge of the first rudiments of music, were sufficient qualifications for a fine singer. Of the public vocal performers at that period the principal were Mr. James Bowen, Mr. Harris, Mr. Freeman, Mr. Pate, Mr. Damascene, Mr. Woodson, Mr. Turner, and Mr. Bouchier; Mrs. Mary Davis, Miss Shore (afterwards Mrs. Cibber), Mrs. Cross, Miss Champion, and Mrs. Ann Bracegirdle.

The reason given for the musician's non-compliance with the author's design, is insufficient and improbable. He who deemed his talents worthy of being employed upon the holy sublimity of the *Te Deum*, would not be awed by the energies of a secular production.

Dryden's vanity does not appear to have been wounded, nor his magnanimity abated, by Purcell's declining the honour intended him, since he not only wrote the epitaph of his departed friend, but lavished on his living genius the warmest eulogy of his admiring muse :—now we hear her singing,

Sometimes a hero in an age appears,
But scarce a Purcell in a thousand years.

Then her song is,

The heav'nly choir, who heard his notes from high,
Let down the scale of musick from the sky;
They handed him along;
And all the way he taught, and all the way they sung.

See the "*Ode on the Death of Purcell,*" set to music by Dr. Blow.

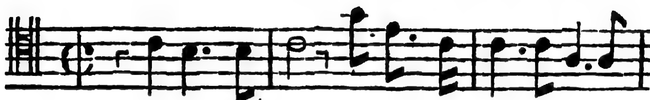
The works of Purcell are, in part, too generally known, or too easily procured, to render it necessary to present the musical reader with specimens of his taste or style; but compositions of his father and uncle (as curiosities) will not fail to be interesting.

THREE-PART SONG,

By the Father of Henry Purcell.



Sweet ty - ran - ness, I now resign my heart, for



Sweet ty - ran - ness, I now resign my heart, for



Sweet tyran - ness, I now resign my heart, for



evermore 'tis thine; Those magic sweets force me, my



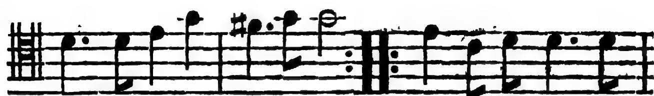
evermore 'tis thine; Those magic sweets force me, my



evermore 'tis thine; Those magic sweets force me, my



art, myself to slavery. What need I care? thy



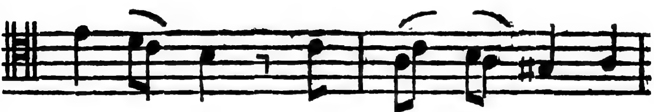
art, myself to slavery. What need I care? thy



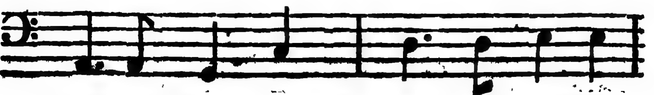
art, myself to slavery. What need I care? thy



beau - ty flings such flow' - ry smiling



beau - ty flings such flow' - ry smiling



beau - ty flings such flow' - ry smiling

charms would con - quer kings.

charms would con - quer kings.

charms would conquer kings.

CHANT,

By Thomas Purcell, Uncle of the celebrated Henry.

CHAP. X.

GENERAL STATE OF MUSIC, FROM THE TIME OF PURCELL, TO THE MIDDLE OF THE LAST CENTURY.

THE better to estimate the abilities of Purcell, matchless in the era they adorned, notice has been taken of the former backward state of musical execution. The *voice* was spiritless and inflexible, instrumental performance was heavy, stiff, and feeble; and even the violin was yet a stranger to its best and most natural office. In the time of the Second Charles, its powers, not put to the proof by public concerts (for that elegant and half-intellectual province of amusement had not, at least in England, been yet established) and by the viol excluded from chamber-music, were unenjoyed and unknown. It was not till the arrival of Cambert, a French musician, and the predecessor of Lulli in the opera at Paris, that the violin assumed its proper place even in the music of the court*. About the end of this Charles's reign, the true

* For the first introduction here of the violin and its kindred instruments, the English, undoubtedly, were indebted to the French directly, and indirectly to the Italians, from whose concert-rooms it passed to the French court. Charles, who, during the glorious reign of Oliver, spent a considerable time in France, returned to England, as accomplished in foreign taste as in foreign polity, and in imitation of Louis the Fourteenth, whose tyranny and whose greatness of soul he did not equally emulate, by the introduction of a band of violins, tenors and basses, banished the use of viols, lutes, and cornets.

character and capacity of the violin began to be understood and to be *felt*. By its own pre-eminent claims, a general passion was excited in its favour,—a passion not a little heightened by the growing* prevalence of Italian music, to the style and genius of which its agility, intonation, and expression, were so perfectly adapted.

* In his manuscript *Memoirs*, the Hon. Mr. North says, that "the decay of French music, and favour of the Italian, came on by degrees;" and that, "its beginning was accidental, and occasioned by the arrival of Nicola Matteis," who, he adds, "was an excellent musician, and a wonderful performer on the violin." The truth is, that the diligence with which music was cultivated in most parts of Europe, more especially in Italy, during the seventh century, produced in that science, a gradual revolution *, highly favourable to the *freedom* of the voice, and the *activity* of instruments. The sophistry of fugues and canons ceased to exclude the plain but intelligible appeal of sentimental solos; the simple breath of nature, accompanied by the illustrative vibrations of the violincello, or the *thorough bass* of keyed instruments, charmed the ear, spoke to the heart, and awakened in its auditors the pathos and the enthusiasm, the feeling and the fire, of the composer †. The learned Doni had been a warm advocate for recitative and single-voiced melody; and the taste he passionately favoured, was now as zealously encouraged.

Nevertheless, it is not to be understood, that the complicated construction, the labyrinths and the intricacy, the curious and manifold adjustment of polyphonic composition, were neglected. At Rome, FRANCESCO SORIANO, MICHAEL

* Perhaps gradual revolutions are the most eligible.

† The reputation due to the inventor of numerical indications of chords has generally been awarded to LODOVICO VIADANA, who is supposed to have introduced those aids about the year 1651.

ROMANO, his disciple*, PIETRO FRANCESCO VALENTINI, FRANCESCO FOGGIA, scholar of PAOLO AGOSTINI, and the profound harmonists, GREGORIO ALLEGRI, and ORAZIO BENEVOLI displayed distinguished skill in this species of counterpoint†. To these masters, among whom ALLEGRI stood so eminent, are to be added the learned theorist, STEFFANO BERNARDI, ERCOLE BERNABEI, the worthy pupil of BENEVOLI, and his son GIUSEPPE ANT. BERNABEI, still more worthy of his father. Though madrigals began to fade in the public favour, it was with slowness and reluctance they yielded to the dominion of *unharmonized air* in the theatre and the chamber. The candidates for fame in this species of composition were still numerous, and had to boast of possessing among them the learned, though dry

* Michael Romano was the author of a curious canonical work, published at Venice, in 1615, under the title of *Musica Vaga et Artificiosa*, containing *mottetti con obblighi e canoni diversi*, as well for those who receive delight from the performance of curious music, as for others who make it their study. From a long preface, including a sketch of his life, we learn, that before writing this work, he was acquainted, and had much conversed, with the most eminent professors, and canonists of his time; as Gio. Gabrielli, and Gio. Crocc Chizzotto.

† Francesco Turini, organist of the Duomo at Brescia, in 1656, published many learned compositions for the church and chamber. In one of his masses, we find a canon, the subject of which, note for note, Handel adopted, in one of his instrumental fugues:



The modern Timotheus, however, knew how to embellish his piracy; his penetration perceived, and took advantage of, its susceptibility of a counter subject.

composers, TOMASO PECCI, ALES. GRANDI, SIGISMONDO D'INDIA, POMPONIO NENNA, IL CAVALIER TARQUINIO MERULA, PALLAVICINI, the somewhat more ingenious and more interesting DOMINICHINO MAZZOCCHI, the tasteful STRADELLA, the highly artful ALESSANDRO SCARLATTI, the able BONONCINI, and the scientific LOTTI, PERTI, and CALDARA, whose merits will be discussed in a future chapter.

Though, in England, the more modern had supplanted the old and less effective instruments, music purely instrumental, was very rare, and can scarcely be said to have established itself here till the beginning of the eighteenth century. The voice was still occasionally accompanied with lutes and guitars, and it was only in the church, and for the celebration of public festivals, that violins were uniformly employed. But, while in Italy, the superior stringed instruments were cultivated, Germany succeeded in the improvement of those blown by the breath, and among a variety of excellent artists, the two Begozzis so greatly excelled their ingenious brethren, as to bring the oboe and bassoon to very great perfection. The latter country, might boast of her progress on the organ in the persons of many celebrated performers, whose scientific and skilful execution ornamented and sweetened their lighter movements, and enriched and dignified their full and high-wrought fugues. The organ at this period, was, indeed, practised in most parts of Europe with the greatest success. In the performance of the Italians, the genius, spirit and manner of Frescobold, were revived. The two Pasquinos (father and son), Gasparini, Zipcli, Domenico Scarlatti, Albert of Venice, and Paradies, gave new strength and beauty te the character of keyed instruments, and created in their favour a higher and more general esteem.

It was in the middle of this century, that a fine genius arose in the person of the admired AGOSTINO STEFFANI.

This renowned musician, a pupil of the elder Bernabei, was born in 1655. According to the German writers, Steffani was a native of Lepsing, but the Italians say, that the place of his birth was Castello Franco, in the Venetian state *. It is known that during his youth, he was a chorister at St. Mark's, Venice: but respecting his family, or descent, nothing certain has descended to us. While a boy, he possessed a voice as sweet as his taste was refined and premature. His vocal performance so attracted and delighted a German nobleman, who heard him during the carnival, that he was induced to obtain his dismission from the choir, and take him to Munich in Bavaria, where he was not only educated in music under the master just named, but so far instructed in literature and theology, as to be qualified for priest's orders. After being ordained, he was universally known by the title of *Abate*, or *Abbot*; a distinctive appellation which he retained till he was elected bishop of Spiga.

Of the proficiency made by a youth destined to become an ingenious and chaste musician, and profound and elegant scholar, we shall be best enabled to judge, by observing the rapidity and splendor of his career, and the dignity to which, by his genius and assiduity, he was ultimately conducted. With polite literature, he cultivated his chosen and darling science; and at the age of nineteen, exhibited, in a variety of masses, motets, hymns, kyries and magnificats, the result of his *musical* studies. The occasional performance of these in the chapel of Munich procured him an exalted reputation. Among the admirers of his science and talents, Ernest Augustus, Duke of Brunswick, the father of George the First,

* Handel, in opposition to his countrymen, told Sir John Hawkins, that Steffani, whom he knew personally and intimately, was born at Castello Franco.

was not the least warm. A passionate lover of music, and sensible of Steffani's extraordinary merits, he resolved to distinguish him with his especial patronage ; and though a protestant himself, invited the illustrious catholic to the court of Hanover, and not only conferred upon him the office of director of his chamber-music, but committed to his care the management of the opera, a species of entertainment that had recently been received and encouraged in Germany*.

Though the earlier compositions of Steffani were chiefly sacred, after being settled in Germany, he confined his musical studies to secular composition ; and, between the years 1695 and 1699, produced, for the court of Hanover, a number of operas. The first of these was *Alexander the Great*, which was followed by *Orlando* and *Eurice*, *Alcides*, *Alcibiades*, *Atalanta*, *Il Trionfo del Fato*, and *Le Rivali Concordi*, all which, were afterwards translated from the Italian into the German language, and performed at Hamburg. Besides his favourite *Sonati à 4 Stromenti*, he published a tract entitled, *Della certezza De i principii della Musica*, in which he treated the subject of musical imitation and expression no less philosophically than mathe-

* From this latter trust Steffani received more disgust than gratification. The inattention, or ignorance, of the performers deformed the beauty of his compositions; and their feuds and dissensions rose to a height which defied his authority, and often disappointed the expectations of most numerous and respectable audiences. The Elector's son, vainly imagining that his rank and quality, or skill and judgment, were better adapted to the regulation of this dramatic corps, prevailed on the Director to temporarily resign his charge ; but soon quitted his new task, declaring that he could more easily command an army of fifty thousand men, than a single troop of opera singers. He was right.—Where power is unlimited, slaves are not protected by their numbers.

matically. The work, written in Italian, was received with the admiration it deserved, and translated into German; in which language it speedily passed through eight editions. But the productions on which his fame as a musical composer, is best and most lastingly founded, are his chaste and exquisite vocal duets, each of which, in the great body of chamber composition, forms a distinct and striking beauty, a permanent model of excellence *. Handel admired, extolled, and imitated these finest productions of a matured taste and elegant conception; productions graceful in their melody, varied in their modulation, and artful and felicitous in their general adjustment.

In the year 1708, Steffani, in favour of Handel, resigned his office as master of the elector's band, and in 1714, was elected president of the Academy of Ancient Music in London. Five years subsequent to this, he visited his native country and relations, but in 1730, returned to Hanover; soon after which, some private concerns called him to Frankfort, where he was seized with an indisposition, of which, after a few days' confinement, he died, at the age of fourscore.

The justice of musical historians has not permitted them to confine their portrait of Steffani to the delineation of his merits as a composer. They represent him in the three-fold character of a musician, scholar, and statesman. An elegant science, and polite letters, philosophy and politics, the flowery regions of refined amusement, and the rugged fields

* It is not a little probable, that he preferred this species of composition, and studied it more ardently than any other, for the best of all possible reasons,—to gratify the taste of the court ladies. An idea sanctioned by the fact, that the words written by the Marquis de Ariberti, Sig. Conte Palmieri, Abbate Guidi, Sig. Averara, and Abbate Hortensio Mauro, are wholly amatory.

of public business, were equally familiar to his practice and expanded abilities. Executing the duties, and receiving the honours of a state minister, he elevated the character, and magnified the pretensions, of his original profession *. Employed in negotiations to foreign courts, one of his missions was that of assisting to concert with the cabinets of Vienna and Ratisbon a scheme for erecting the duchy of Brunswick Lunenburg into an electorate. Success in a measure which preserved the balance between the house of Austria and its neighbours, could not but recommend him to its favour, (for the virtuous potentates of Europe have their best security against the injustice of each other in the balance of their *strength)* and the grateful Emperor assigned him an annual pension of sixteen hundred rix-dollars, while the Pope, Innocent XI. promoted him to the nominal bishoprick of Spiga.

Steffani, though, in manhood, favoured with so little voice, that his singing was scarcely audible, possessed a chastened manner and an expressive intonation, which could scarcely be boasted by the most celebrated performers. His person was diminutive, and his constitution tender; but his deportment, a compound of dignified gravity, and affable ease, imparted grace to his conversation, interest to his sentiments, and confirmed the suavity of his natural politeness.

Duets appear to have been at this time in great request.

* In refuting the doubt advanced by Sextus Empericus, in his treatise *Adversus Mathematicos*, and of Cornelius Agrippa, in his discourse *De Incertitudine et Vanitate Scientiarium*, whether the principles of music have any foundation in nature (a doubt recently revived and maintained by Antimo Liberati) Steffani fully displayed both his musical science, and literary erudition. See his series of letters entitled "*Quanta certezza abbia da suoi principii la musica*"

Those of CARLO MARIA CLARI, published in 1720, received all the encomium due to their great merit: and were superseded only by the still more excellent productions of the same kind, by the highly celebrated FRANCESCO DURANTE. The duos of this great harmonist and most tasteful and ingenious composer, were, for a long while, the prevailing favourites with the first-rate singers. This master, for many years at the head of the conservatories of Sant' Onofrio, at Naples, and regarded as the ablest instructor of his time, had the honour to number among his disciples the pathetic Pergolesi, and tasteful Terradellas; the lively Picini, and elegant Sacchini; the expressive Guglielmi, and florid Pasiello.

Durante's duets are chiefly founded upon the single melodies of his own tutor ALESSANDRO SCARLATTI. The exquisite fancy of this polished composer of cantatas, combined with the artful mastery of his scientific scholar, formed duets, or rather dialogues, the effects of which were so captivating, that Sacchini seldom heard or perused them without kissing the book.

While vocal music in its various departments continued to be sedulously cultivated, the violin rapidly improved. Advancing from its very imperfect state in the middle of the seventeenth century, when its powers were feebly exerted in the *quartetti* of ALLEGRI, to the *suonate per chiesa* of LEGRENZI, in 1656, before the bow was used; from the practice of STRADELLA to that of BASSANI, the master of CORELLI; from TORELLI of Verona to FRANCESCO MARIA VERACINI, and from that able performer to the illustrious CORELLI himself, that instrument made uninterrupted approaches to the mellifluous tone, agile execution, and emphatic expression, of which it was found capable, in the skilful hand of that truly harmonious and interesting composer,—a composer to the delineation of whose profes-

sional excellence, and amiable character, I proceed with unaffected gratification.

ARCANGELO CORELLI, or Arcangelus Corellius, a native of Fusignano, in the territory of Bologna, was born in February, 1653. His first instructor in counterpoint, according to Adami, was Matteo Simonelli, a chorister in the pontifical chapel, from whose tuition he passed to that of *Giambatista Bassani,* of Bologna, a master highly and justly famed for his excellence in that style of composition which Corelli early adopted, and to the end of his life, fondly continued to cultivate.

Though it cannot be reasonably doubted, that to promote his progress in composition, Corelli practised the clavicembalo and organ; yet the extraordinary command he acquired in the performance of the violin, is a sufficient proof that his chief and almost constant application, must have been directed to that instrument. Gaspar Printz informs us, that in the year 1680 this illustrious musician went to Germany, where his reception was worthy of his extraordinary talents and spreading reputation *. Most of the German princes (particularly the Elector of Bavaria, by whom he was for a time retained) received and treated him honourably. After remaining in Germany about two years, he returned to Rome, where he pursued his studies more ardently than ever, and in 1683, published his Twelve Sonatas. In 1685, these were

* Sir John Hawkins asserts, what Dr. Burney denies, That about the year 1672, Corelli's curiosity induced him to visit Paris. "Probably," says Sir John, "he went there with a view to attend the improvements which were making in music under the influence of Cardinal Mazarine, and in consequence of the establishment of a Royal Academy; but notwithstanding the character which he brought with him, was driven back to Rome by Lully, whose jealous temper could not brook so formidable a rival as this illustrious Italian."

followed by a second set, which appeared under the title of *Balletti da Camera* *. Seven years after this, he presented the public with his third set of sonatas, and in 1694, with his fourth.

But the share Corelli had in producing the music for an allegorical representation performed at Rome in 1686, invites us, for a moment, back to that period. The last of our Stuarts, disposed to cultivate a good understanding with Pope Innocent XI. whose principles, religious and political, were his own, sent the Earl of Castlemain to the court of Rome. Upon this occasion, Christina of Sweden, who had lately taken up her abode in the capital of Italy, entertained the city with an operatical drama, written by the celebrated poet, Alessandro Guidi of Verona, and set to music by Bernardi Pasquini. The performance of a piece proceeding from the combined talents of the first poet, and the greatest composer, in Italy, and produced at the instance of a queen who had but recently resigned her crown, and for the purpose of celebrating the late ascension of a prince to the throne of a great empire, demanded for its instrumental leader, the most skilful violinist of the time; and Corelli, when at the head of the opera band, acquitted himself with an ability, and produced an effect correspondent with his exalted reputation †. Europe, just to the unequalled powers

* This publication excited a controversy between Corelli and Paolo Colonna, concerning the diatonic succession of fifths, between the principal treble and the bass of the allemand in the second sonata.

† In the poems of Guidi, printed at Verona, 1726, we find this drama. The title-page is, "*Accademia per Musica fatta in Roma nel real Pallazzo della Maestà di Cristiana Regina di Suezia par Festiggiare l'assonzione al trono di Jacopo Re d'Inghilterra. In occasione della solenne Ambasciata mandata da S M. Britannica alla Santita di nostro Signore Innocenzo XI.*"

of this musician, on his favourite instrument, resounded with his praise *.

It is, perhaps, honourable to the judgment and good sense of Corelli, that his practice never aimed at the extravagancies of which, in the hands of those who neither feel nor reflect, the violin has long since been found capable. With sensations and a mind raised above those of the coarse and the ignorant, he appealed only to the ears of the sensitive and the cultivated. His style was as learned as elegant, and as elegant as pathetic †. Among the enraptured admirers of his exquisite performance he numbered that liberal patron of poetry and music, Cardinal Ottoboni, at whose palace he regulated the musical academy there established, by the Cardinal, and where he became acquainted with Handel ‡.

Great and extensive as was the fame of Corelli as a performer, time has long since thrown over it a shade which will never conceal or diminish the bright repute of his compositions. As exemplars of new and original harmonies and

" *Personnaggi.*

Londra, Tamigi, Fama, Genio Dominate, Genio Ribelle, Cori di Cento Musici.

Bernardo Pasquini Compositore della Musica, Arcangelo Corelli Capo degl' Istromento d'arco, in numero di Centocinquanta."

* Matheson has not hesitated to affirm that Corelli was the first violinist in the world; and Gasparini, with equal boldness, candour, and generosity, styles him, " *Virtuosissimo di violino e vero Orfeo de nostri tempi.*"

† With his *tone*, Geminiani was enchanted; and used to exclaim that it was as *sweet as a trumpet.*

‡ It is a remarkable proof, it must be confessed, of the limitation of Corelli's execution, or of Handel's great novelty of imagination, or both, that when the *Trionfo del Tempo* of the latter was performed at the palace of his Eminence, the style of the overture posed and confounded the abilities of the leader.

evolutions, and a style at once masterly and grand, refined and affecting, they will always charm in the concert-room ; and their enumeration, furnish a splendid catalogue in the page of musical biography.

After long charming the world in his two-fold capacity of a performer and composer, and producing a great number of distinguished pupils, among whom was Lord Edgecumbe, (for whom the fine mezzotinto print of Corelli, by Smith, was scraped by Howard,) Corelli died at Rome, aged sixty ; and was buried in the church of the Rotunda, otherwise called the Pantheon.

At the expense, and under the care and direction, of Philip William, Count Palatine of the Rhine, a sepulchral monument, bearing a marble bust, was raised over the place of his interment.

We read on it the following inscription :

D. O. M.
Arcangelo Correllio a Fusignano,
Philippi Willelmi Comitis Palatini Rheni
S. R. T. Principis ac Electoris
beneficentia
Marchionis de Ladensburg
Quod eximiis animi dotibus
et incomparabili in musicis modulis peritia
summis Pontificibus apprime Carus
Italiæ atque exteris nationibus admiratione fuerit
indulgente Clemente XI. P. O. M.
Petrus Cardinalis Ottobonus S. R. E. Vic. Can.
et Galliarum Protector
Tiiriste celeberrimo
inter similiaris suos jam diu adscito
ejus nomen immortalitati commendaturus
M. P. C.
Vixit annos lix. Mens. X. Dies XX.
Obiit IV. Januarii Anno sal. MDCCXIII.

For many years, the memory of this excellent musician, as distinguished by his mildness of temper, as by the suavity of his conversation, and the modesty of his deportment, was honoured by a solemn musical performance in the Pantheon, on the anniversary of his death. He died worth about six thousand pounds; which, together with a considerable number of valuable pictures, presented to him as an enthusiastic admirer of the fine arts, by his friends Carlo Cignani and Carlo Marat, both eminent painters, and rivals for his favour, he bequeathed to his beloved associate and patron, Cardinal Ottoboni *.

Though the compositions of Corelli are so well known as to render an analyzation of their merits not positively necessary, a few remarks, perhaps, will be proper and acceptable. As relating both to the *general history*, and the *peculiar character*, of his works, they may be classed under two heads. The first will show us, that they were produced with slowness and deliberation; that they were not only well, but long considered, and not only revised and corrected by the author, from time to time, but submitted to the private inspection of experienced and qualified friends, before their final subjection

* Corelli was not only a pleasant companion, but a man of humour. Called upon one day by Adam Strunck, violinist to Ernest Augustus, Elector of Hanover, and learning, in the course of conversation, that he was a musician, he asked him what was his instrument? Strunck modestly replied, that he played a little on the harpsichord and on the violin; and then solicited the pleasure of hearing Corelli on the latter instrument. He politely complied; and then requested a specimen of Strunck's abilities. Strunck, after playing a few notes, purposely put his violin out of tune, and then played on it with such dexterity, attempering the dissonances occasioned by the mis-tuning of the instrument, that Corelli exclaimed, "I am called *Arcangelo*, a name signifying an archangel; but let me tell you, Sir, that you are an *arch-devil.*"

to the public judgment. The first and third operas of his sonatas, termed *Sonate da Chiesa,* were deemed so grave, dignified and solemn, as to be worthy of embellishing divine service; and the second and fourth set, styled, *Sonate da Camera,* furnished, during many years, the inter-act music at the London theatres. But with the *composer,* the favourite opera appears to have been the *fifth,* since from that set he uniformly chose the pieces which he performed on great or especial occasions*.

With respect to the *character* of his works, it will be sufficient to observe, that their excellence is progressive. In the *first* set of his sonatas we find but little comparative skill, and certainly, less invention. The *second* convinces us of the author's advancement in his art; and the *third* exhibits his genius and his science rather grown than growing, matured than maturing; melody and fugue, intimately combined, display his elegance and his learning, and show the flowers of imagination arranged by a cultured judgment; and if in the *fourth,* he is stationary, we account for his ceasing to rise by the elevation he had already attained. Though some of his solos may be superior to others, they are all excellent in their construction, and sweet and affecting in their style. Of his concertos justice demands a criticism equally encomiastic, a description no less glowing. Than the opening of his *first* concerto I know nothing more majestic and

* The last sonata of that set, the musical reader will recollect, consists of a series of divisions, twenty-four in number, on a favourite melody, well known in England by the name of Farinelli's Ground, and by Corelli called *Follia.* The fact that Vivaldi's *Opera Prima* is a praxis on this air, confirms the truth of its popularity. Its composer was an uncle of the famous singer, Carlo Broschi Farinelli, in 1684, and concert-master at Hanover; and afterwards ennobled by George the First, and appointed his resident at Venice

dignified; than his *third,* not any thing superior in tenderness and delicacy; and the harmony and modulation of the *eighth, Fatto par la Notta di Natale,* (composed for the celebration of the nativity) are irresistibly charming*. To describe his music by its characteristics, it is the language of nature; if it betrays the toil by which it was produced, it is by the ease and smoothness derived from that toil; the passages and phrases, like the numbers of Virgil's Dido, or the polished beauties of the Minerva of Phidias, are as glassy in their surface as sound in their substance, and bespeak felicitous conception and judicious patience. Hence, intelligent musicians, and polished amateurs, remember, and will ever remember, the merits of Corelli. With the real lovers of music, he is a classic; they applaud because they admire, and admire, because they feel, his excellencies,—excellencies that neither the mist of time, nor glare of fashion, will ever wholly eclipse.

The appearance of Corelli's works greatly recommended and promoted the practice of the violin, throughout Europe, but especially in Italy, and its neighbourhood: Pisa might boast of her great performer, Constantino Clari (also an able composer of vocal duets); Florence might be proud of Francesco Veracini; Bologna heard the fine execution of Girolamo Laurenti; Antonio Vitali charmed the Dilettanti of Modena; Massa Carara applauded the skill of Cosimo Perelli, and Francesco Ciamp; Lucca admired the tone

* It is a justice due to the tender tone and sentimental style of the late Mr. Barthelemon's performance of Corelli's *solos,* to affirm, that nothing could be more pathetic, more delicate and affecting. Never have I listened to his refined and feeling execution of the simple but touching passages to the pure beauties of which his impressive manner proved him so sensible, without experiencing sensations too exquisite for description.

and manner of Lombardi; Cremona heard with delight the instrument of Visconti; Pistoia was charmed with the performance of Giacopino; and Naples echoed with the praises of Michele Mascitti *.

But during the early part of the eighteenth century, the most popular professor of the violin was DON ANTONIO VIVALDI, *Maestro di Capella* of the Conservatorio della Pieta, at Venice. Vivaldi was also an able and a voluminous composer. His productions both vocal and instrumental proved highly and almost universally attractive †. Among the latter, his *Cuckoo Concerto*, was admired by all ranks, and after delighting the amateurs of London, fascinated the frequenters of country concerts. The manœuvre on the violin, technically termed the *half-shift*, is said to have been invented by this performer; and his apparent title to the credit of its original introduction is thought to be little weakened by the claims of Mateis the elder (who came to England during the time of our last William), or the later pretensions of Geminiani.

Our considerations of the merits of Vivaldi will naturally be followed by a review of those of the admirable GIUSEPPE TARTINI, the enthusiastic admirer, and ambitious imitator, of Corelli. This pupil of an obscure musician, who was afterwards glad to be enlisted among his scholars, was born at Pirano, in the province of Istria, in April, 1692. Originally

* All these violinists, so distinguished in their time, composed and published music for the instrument on which they excelled.

† Vivaldi composed for the Venetian theatres, and others in various parts of Italy, no fewer than sixteen operas: besides which, he published eleven different works for instruments, without including his pieces called *Stravaganza*, in great favour with performers whose merit and whose wishes were limited to the display of an unmeaning rapidity of execution.

intended for the law, Tartini's taste happened to mingle music with its discord, and notwithstanding the design and persuasion of his father, who had been ennobled for his pious benefaction to the cathedral church at Parenzo, he quitted the university of Padua, where he was sent to make himself a civilian, and resigned the legal for the harmonical profession. He was now about twenty-five, when marrying without the consent of his parents, he so greatly increased their displeasure, that they wholly abandoned him. After many sufferings, he found an asylum in a convent at Alsisi, where he was kindly received by a monk related to his family. Here, partly to gratify his natural propensity, and partly to dissipate melancholy reflections, he pursued the practice of the violin. Engaged on the occasion of a great festival in the orchestra of the church of the convent, it happened that a high wind, bursting open the doors, blew aside the curtain of the orchestra, and exposed the performers to the sight of the congregation. Recognised by a Paduan acquaintance, his situation became known to his parents, a reconciliation took place, and he soon afterwards rejoined his wife, and settled at Venice*.

While Tartini resided in this city, his emulation was awakened by the performance of the celebrated Veracini. He accordingly quitted Venice and went to Ancona, in order to study the use of the bow. It was in this year (1714), that he discovered the phenomenon of the *third sound;* and it was not long before his rapid progress procured him the station of first violin, and master of the band in the church of St. Anthony of Padua. His fame, by the time he reached his thirtieth year, was so extended that he received repeated in-

* Madame Tartini, it seems, was a *Xantippe.* But her amiable disposition was almost constantly disappointed by the Socratic patience of her husband.

vitations from London and Paris; but he preferred to devote himself, and consecrate his instrument, to the service of his patron saint. It is remarkable, that, according to what he said of himself, however sedulous might be his *practice*, he never studied, or very little, till after he was thirty; and that at the age of fifty-six, he adopted a new style; changing his extremely difficult execution to a manner more graceful and expressive than agile and rapid.

The talents of Tartini were not, however, confined to the excellence of a commanding and touching style of performance. The publication at Amsterdam, in 1734, of a book of solos, exhibited him as a composer gifted with invention, and furnished with science. In 1745, a second book appeared at Rome; and at various times, nine or ten books were printed at Paris *.

This renowned performer, excellent harmonist, and ingenious and worthy man, died the 26th of February, 1770, in Padua, where he had resided nearly fifty years: the inhabitants regarding him not only as a celebrated musician, and the most attractive ornament of their city, but revering him as a philosopher, saint, and sage, deeply lamented his loss.

Tartini had many scholars whose abilities were worthy of his tuition. Among these were the ingenious Pasqualino Bini; and the emulous and indefatigable Nardini, recommended to his attention by the patronage of Cardinal Olivieri.

As the rival, and only rival, of Tartini, it is now proper to bestow a few remarks upon Francesco Maria Veracini. In talents and science, execution and knowledge, these mas-

* The author of the Compendium of his life (*Compendio della Vita di Giu. Tartini*) tells us that his solos and concertos together, amount to two hundred pieces. But his account is not sufficiently authentic to justify our implicit reliance on its veracity.

ters were faithful resemblances of each other; but, in constitutional disposition, direct opposites. While both were regarded as the greatest violinists, and ranked with the most respectable composers of their time, one was all mildness and timidity, the other as rash as vain-glorious; the former pious and diffident, the second impiously boastful; declaring that there was but *one God*, and *one Veracini* *.

Though in his youth, Veracini had no other tutor than his uncle, Antonio Veracini of Florence, travelling afterwards

* Of this feature in his character, a clearer proof cannot be given than that presented to us by Dr. Burney, in the following anecdote:

"Being at Lucca at the time of *la Festa della Croce*, which is celebrated every year on the 14th of September, when it is customary for the principal professors of Italy, vocal and instrumental, to meet, Veracini entered his name for a solo concerto; but when he went to the choir, in order to take possession of the principal place, he found it already occupied by Padre Girolamo Laurenti, of Bologna, who, not knowing him, as he had been some years in Poland, asked him where he was going? Veracini answered, "To the place of first violin." Laurenti then told him, that he had been always engaged to fill that post himself; but that if he wished to play a concerto, either at vespers, or during high mass, he should have a place assigned him. Veracini, with great contempt and indignation, turned his back on him, and went to the lowest place in the orchestra. In the act or part of the service in which Laurenti performed his concerto, Veracini did not play a note, but listened with great attention. And being called upon, would not play a concerto, but requested the hoary old father would let him play a solo at the bottom of the choir, desiring Lanzetti, the violoncellist of Turin, to accompany him; when he played in such a manner as to extort an *e viva!* in the public church. And whenever he was about to make a close, he turned to Laurenti and called out; '*Così si suona, per fare il primo violino*:'—This is the way to play the first fiddle."

This, and other instances of his eccentricity procured him the appellation of *Capo pazzo*; Mad-cap

over Europe, and collecting hints from every good performer he heard, from the various examples that came under the notice of his quick and discerning mind, he formed a style no less singular than striking; and as striking as it was his own. In the province of execution, his manner was animated, bold and decisive; as a composer, though sometimes flighty and capricious, he proved himself to be a sound contrapuntist. If in performance, a tone uncommonly full, clear and rotund, proclaimed the strength and command of his bow-hand, while his *arpeggios* manifested his ingenuity and his taste, his compositions equally bespoke the force of his conception, and the depth of his science.

Whether we should consider the imputation of frenzy, or madness, applied to this great master, and to Vivaldi (something more than his shadow) rather demonstrative of a deficiency of the public judgment, than of an eccentricity that little merited encouragement, I will not determine; but certain it is, that wilder wonders than they either produced or performed have since been approved and patronised by very sober connoisseurs. The truth, perhaps, may be that these highly-gifted and original musicians, like Friar Bacon and Galileo, so far out-shot the reach of the general mind, that their talents were not comprehended by the dulness with which they were surrounded, and the excellence of their ideas was veiled by its own brilliancy. In the splendor of the matter, the vulgar eye might lose the beauty of the form, and mistake its own confusion for an unmeaning disorder in the object upon which it gazed with unintelligent wonder.

CHAP. XI.

ESTABLISHMENT OF THE OPERA AND ORATORIO IN ITALY.

FROM the list given by Angelo Ingegneri in 1598, of all the lyric dramas afterwards known by the names of *operas* and *oratorios,* it would appear that the lyric drama, whether sacred or secular, had no existence in Italy till the seventeenth century*. We hear, however, of musical representations long previous to this period. Sulpitius, in his dedication of Vitruvius, speaks of a tragedy that was recited and sung at Rome in 1480, informs us that Alfonso Della Viola set a drama to music in 1560, for the court of Ferrara; and also states, that, an opera set by Zarlino, was performed for the entertainment of Henry the Third of France, at his return from Poland, on the death of his brother, Charles the Ninth. But these attempts can scarcely be termed operatical, since the pieces were without dialogue, and consequently destitute of recitative, the most distinctive characteristic of the opera and the oratorio.

In 1597, three learned and enlightened Florentine noblemen, Giovanni Bardi (Count of Vernio), Pietro Strozzi, and Jacobo Corsi, anxious for a more perfect union of music and

* The opera, in its infancy, was all declamation, except the chorusses, which, apparently, consisted of odes or madrigals, set to music in *parts.*

dramatic poetry, selected Ottavio Rinuccini, and Jacopo Peri, their countrymen, to write and melodize a drama; which, under the *title* of *Dafne*, in the same year, was performed at the house of Signor Corsi. The attempt to give a drama wholly musical (a drama in which even the dialogue should consist of words delivered through the medium of appreciable sounds) was so successful as to encourage Rinuccini to write two other pieces upon a similar plan (*Euridice* and *Arianna*) both of which were set by the same master, and greatly gratified their auditors. Nearly at the same time, a sacred drama or *oratorio*, by Emilio del Cavaliere, was performed at Rome *. Emilio, in his advertisement prefixed to *Del Animà, e del Corpo* (the title of this sacred piece) boasts of having recovered the music of the ancients; and, certainly, to say the least of this prefatory matter, it contains instructions, the observance of which would not disgrace a modern opera composer.

These early dramatic attempts promoted clearness, grace, and facility, both in poetry and music. With respect to melody, its constant appeal to the public ear served to refine its style, and ease it of its ancient pedantry. Yet, that for a long while, the operatical representation was raw, bald, and awkward, cannot be doubted. Peri, in the preface to his music of *Euridice*, exhibited in honour of the nuptials of

* It is difficult to determine whether Peri or Emilio was the inventor of that peculiar species of melody or chant, called recitative. A long preface to the printed copies of Peri's opera, and Cavaliere's oratorio, both published in 1600, claims the origin of the invention for each of these composers. Peri, however, is modest enough to half admit that in the fable of *Daphne* written by Ottavio Rinuccini, that author *adopted* a kind of speaking melody, which was imagined to resemble the mode of vocal delivery used throughout their dramas, by the ancient Greeks and Romans.

Henry the Fourth of France and Mary of Medicis, tells us that that drama was performed by the most excellent singers of the time; among whom were Signor Francesco Rosi, a nobleman of Arezzo, the representative of *Aminto;* Signor Brandi, who played *Arcetro,* and Signor Melchior Palantrotto, the *Pluto* of the piece. If, however, we may be allowed to judge of the stage exhibition by the magnitude or appointment of the band, it was not of a very brilliant description, since the instrumental performers consisted but of *four;* Signor Jacopo Corsi, at the harpsichord behind the scenes; Don Garzia Montalvo, who played the chitarone, or large guitar; Messer Giovanibatista dal Violono, the lyra grande, or viol da gamba; and Messer Giovanni Lapi, a large lute *.

In 1607, Monteverde set for the court of Mantua the opera of *Orfeo,* which, eight years afterwards, was printed at Venice. It has been said, that this composer greatly advanced the art of composing recitative; and some of his eulogists have gone so far as to affirm that his improvements were so great, as to entitle him to the name of its inventor. Nevertheless, existing copies of his compositions are far from sanctioning the superiority given him over Emilio del Cavaliere, Jacopo Peri, and Caccini. The truth is, that the general progress of the *musica parlante,* or speaking melody, was very slow, and sometimes interrupted by a retrograde motion, the trial of new effects, combinations and licences. The masters often adopted dissonances, and crudities, the toleration of which impresses us with a strange opinion of the

* His account concludes with the acknowledgment, that some parts of this drama were composed by Giulio Caccini Detto Romano, "whose great merit was known to the whole world." Though in *Euridice,* the only arrangement of sounds resembling an air, is a short *Zinfonia,* he boasts of having *opened the road* for others, by his essays at dramatic music!

state of the general ear. Of the justness of this remark, the following passage bears sufficient evidence. To express the word *aspro* (severe) Monteverde tortures us with a flat second and seventh, succeeded by a sixth and false eighth!

E do - po l'aspro gel del ver - no ignudo.

If, however, the *stylo recitativo* was tardy in its advance, the orchestral improvements did not linger. The band employed in accompanying this opera consisted of between thirty and forty performers *. But though Doni complains of the state of dramatic composition in the earlier part of his time, in 1624 he observes, that, "experience, which is always making discoveries, has shown, on many occasions, that this kind of music has since been progressively so much meli-

* Duoi gravicembani, duoi contrabassi di viola, dieci viole da brazzo, un arpa doppia, duoi violini piccioli alla Francese, duoi chitaroni, duoi organi di legno, tre bassi da gamba, quattro tromboni, un regale, duoi cornetti, un flautino alla vigessima seconda, un clarino, con tre trombe sordine.

orated, that we may soon hope to see it arrive at its ancient splendor; and it is but a little while since the *Medoro* of Signor Salvadori was sung on the stage; by which it clearly appeared how much the recitative style was improved." And a musical discourse by Pietro della Valle, published in 1640, gives a favourable account of the progress of dramatic composition. This agreeable and intelligent writer's relation of the manner in which the first opera was performed at Rome, is too curious to require any apology for its introduction.

"My master, Quagliati," says he, "was an excellent Maestro di Capella, who introduced a new species of music into the churches of Rome, not only in compositions for a single voice, but for two, three, four, and frequently a greater number of voices, ending with a numerous crowd of many chorus or chorusses, singing together; specimens of which may be seen in many of his motets that have been since printed. And the music of my *cart*, or moveable stage, composed by the same Quagliati, in my own room, chiefly in the manner he found most agreeable to me, and performed in masks through the streets of Rome, during the carnival of 1606, was the first dramatic action, or representation in music, that had ever been heard in that city*. Though no more than five voices, or five instruments, were employed, the exact number which an ambulant cart could contain, yet these afforded great variety; as, besides the dialogue of single voices, sometimes two, or three, and at last, all the five sung together, which had an admirable effect. The music of this piece, as may be seen in the copies of it that were afterwards printed, though dramatic, was not all

* Obviously, he forgets that Emilio del Cavaliere's oratorio *Dell' Anima, e del Corpo*, was acted at Rome, on a stage in the church of Sta. Maria della Vallicella, as early as 1600.

in simple recitative, which would have been tiresome, but ornamented with beautiful passages, and movements in measure, without deviating, however, from the true theatrical style; on which account it pleased extremely, as was manifest from the prodigious concourse of people it drew after it, who, so far from being tired, heard it performed five or six several times; there were some even who continued to follow our cart to ten or twelve different places, where it stopped, and who never quitted us as long as we remained in the street, which was from four o'clock in the evening till after midnight *."

Della Valle, after discriminating the different styles of instrumental performance, as regarding solos, full pieces and accompaniment, remarks with much truth, that however exquisite and refined, solo playing is extremely apt to tire; and that it frequently happened to organists of the highest class, when lost in the prosecution of seductive subjects, that their *flight* was obliged to be stopped by the sound of a bell: "which," says he, "never occurred to singers who, when they cease, leave their audience wishing for more †." In the course of his tract, the writer touches upon a delicate point

* The stage historian may collect from this circumstance, the curious fact that in Rome, the first opera, or musical drama, like the original tragedy in ancient Greece, was exhibited on a tumbrel.

† That a tone purely human, should, when good in its kind, be more pleasing to the human ear, than the artificial sounds of a ligneous or *metallic* instrument, seems in no degree surprising. But besides this congruity between the natural organ that utters, and the sense that receives, the vocal sounds, there is an interest of a *personal* nature connected with the agreeable tremulation imparted by the voice to the auditory nerve; an interest by which, though the *mind* does not reflect upon it at the time, the *soul* is impressed and influenced. Could even a hautboy or bassoon *sing*, it would never excite the pleasure we derive from male or female intonation.

of musical history. How the idea gained admission into the head of a pope, that the voice of an *Evirato* could be grateful to the ear of the Virgin Mary, I find difficult to conceive*. But it is not the less a fact, that male sopranos were employed in the pontifical chapel as early as 1644†. According to Della Valle, the style of opera and oratorio composition and singing, began about this time, in several of the Italian cities, to improve rapidly. Among the rest, Bologna made no unimportant figure. Indeed, the inhabitants of that place dispute the priority of musical dramas, not only with the Romans and Venetians, but even the Florentines. And as early as 1610, they might boast of possessing in Girolamo Giacobbi, a truly learned and classical opera composer‡; and though it does not appear that they had any *public* theatre till 1680, in the interim, they might boast of the grave solidity, and flowing imagination, of Giacomo Ant. Perti, the easy and fertile conception of Giuseppi Felice Tosi, and the full and rich style of Giov. Paolo Colonna§. Bologna might also be proud of her singers. The names of Pistocchi, who founded the Bologna school, and his scholar, Antonio Bernacchi, were of

* Ferdinand the Seventh, perhaps, could explain this.

† Father Girolamo Rossini of Perugia, priest of the congregation of the oratory, and who flourished in the seventeenth century, was the first *Evirato* employed in the papal chapel. Till his time, the soprano, or treble part, was performed by Spaniards in *falset*. To a delicate ear, this unnatural elevation of the male voice is always disgusting; but, unless the result of a cruel and infamous practice, is not criminal.

‡ His opera of Andromeda was revived eighteen years after its first performance.

Though operas continued to be performed almost every year at Bologna during the last century, yet they were chiefly composed by Venetian masters.

§ The late Dr. Boyce was of opinion, that Colonna was Handel's model for chorusses, with numerous and diversified accompaniments.

themselves sufficient to procure, and support, the vocal fame of their city.

At Rome, as it appears, no regular opera or secular musical drama was performed till 1632; and the first *public* theatre there (of modern times) for this species of entertainment, was not opened till about the middle of the seventeenth century. In 1680, the opera of *L'Onesta negl' Amore*, by the elegant, profound, and original composer, Alessandro Scarlatti, was produced, and performed in the palace of the Queen of Sweden, then resident in that city. But though counterpoint was very successfully cultivated in the pontifical chapel, dramatic composition presents nothing qualified to interest the present age, till the arrival of Alessandro Scarlatti, Giovanni Bononcini, and Francesco Gasparini; nor in vocal performance, any memorable specimens of excellence, before those of Siface, Pistocchi, and Nicolini; neither in instrumental execution, till the appearance of Corelli on the violin, Pasquini on the harpsichord, Gaetanno on the theorbo, and Bononcini on the violoncello. In 1694, the operas of *Tullio Ostilio* and *Serse*, both productions of Bononcini, had the advantage of these performers, and, consequently, the claims of their representation, when the talents of the composer are considered, may be supposed to have been very great.

Though Venice was not very early in its establishment of a regular opera, during the latter part of the seventeenth century, the musical drama was much cultivated and encouraged in that city. The first operatical performance there, was that of *Andromeda*, at the theatre of S. Cassiano, written by Benedetto Ferrari of Reggio, and set by Francesco Manelli of Tivoli, 1637*. The next year, the same poet

* Ferrari was himself a celebrated performer on the lute, an able poet, and a good musician.

and musician produced there *La Maga Fulminata,* which was received with universal applause; and, in 1639, four operas were performed at the two theatres of San Cassiano, and Santi Giovanni e Paolo; *La Delia,* set by Manelli; *Le Nozze di Tete, e di Peleo,* by Cavalli; *L'Armida,* written and composed by Ferrari; and *L'Adone,* set by Monteverde, whose genius was still productive and florid. The following year, in a third theatre, newly erected, and called Il Teatro di S. Moisè, the *Arianna* of this master was performed, *Gl' Amori di Apollo e di Dafne,* by Cavalli; and the *Il Pastor Regio,* of Ferrari; on which occasion he was not only the poet, but poet, composer, and *entrepreneur**.

Respecting the interval between this time and 1649, it will be sufficient to say, that more than thirty different operas were performed at the several theatres of Venice, of which the composers were, Monteverde and Manelli, Cavalli and Sacrati, Ferrari and Fonte, Marazzoli and Rovetta†. After these, the drama of *Orontea* evinced the musical taste of Il Padre Marc Antonio Cesti; a piece, the merit of which revived it in 1662, at Milan; in 1666, at Venice; in 1669, at Bologna; and in 1683, again at Venice;—always *colla musica stessa.* About 1650, no fewer than four operatical theatres were open at Venice at the same time: the composers by whom the new music was principally supplied were Gasparo Sartorio, Cavalli, Francesco Luzzo, and Cesti;

* Ferrari's operas were sumptuously prepared. So striking an instance of spirit and enterprise in a private individual of moderate fortune, seems, by comparison, to diminish the superiority assumed by princes, in the articles of munificence and splendour.

† The grave recitative, it appears,. was first melodially broken and relieved by Cavalli, in his *Giasone,* represented in 1649; at least, it was then that the Anacreontic stanza, since called *Aria,* was intermingled with the *musica parlante.*

and in 1654, was produced *La Guerriera Spartana*, the first opera of D. Pietro Andrea Ziani, who, after composing fifteen pieces for Venice, was appointed Maestro di Capella to the Emperor, for whose chapel he produced many operas and oratorios. In 1656, *Artemisia*, set by Cavelli; in 1657, *Teseo* and *Le Fortune di Rodope, e di Damira*, by Ziani; in 1658, *Medoro*, by Luzzo, and *Antioco*, written by Minati; and in 1659, the *Elena* of the same poet, display the taste and science of their respective composers*.
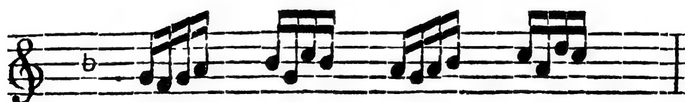
In 1660, the Venetian theatre exhibited three operas, and in the following year, no fewer than four: 1662 was distinguished by the production of two operas by Ziani, and one by Castrovillari.

---

* The following sample of a cadence of those times will enable the reader to judge of the kind, and degree, of the taste that then prevailed:—



Al mio gio- ir gio - i-





le.

The period between 1662 and 1680, brought forward nearly one hundred different pieces, chiefly composed by the two Zianis (father and son), and Castrovillari; Cesti, Rovettino, and Mollinari; Mattioli, Cavalli, and Legreuze; Pallavicino, Boretti, and Sartorio; Grossi, Parterio, and Gaudio; Zanettini and Viviani; Franceschini and Tomasi; Pistocchi and Freschi. And in 1680, seven Venetian theatres received the lovers of operatical music and spectacle*.

Italian music, about this time, was in a state of considerable cultivation. From the talents, taste, and science of

* In the dramas printed during this period, the names of the poets, composers, and singers, are often omitted, while those of the painter and machinist constantly appear; a proof that the amusement of the eye always superseded the gratification of the ear, and the satisfaction of the intellect.

The opera of *Berenice*, set by Freschi in 1680, was aggrandized with chorusses of one hundred virgins, one hundred soldiers, and one hundred horsemen in iron armour; forty cornets of horse, six trumpeters on horseback, six drummers, six ensigns, six sackbuts, six great flutes, six minstrels playing on Turkish instruments, six others on octave flutes, six pages, three serjeants, and six cymbalists. Twelve huntsmen, twelve grooms, six coachmen for the triumph, six others for the procession, two Turks, one leading two elephants, the other two lions, swelled the moving scene, while Berenice's triumphal car, drawn by four horses; six other cars with prisoners and spoils, drawn by twelve horses; and six coaches, completed the processional pomp. This splendid series of objects was exhibited on a vast plain adorned with triumphal arches, pavilions, and tents; and a square prepared for the entrance of the triumph, and a forest for the chace, filled up and enriched the view. This description of the stupendous and gaudy toys exhibited in the first act of the opera of *Berenice*, will give the reader a tolerably correct idea of the ostentation of the whole spectacle, and convince him of the inordinate expense bestowed, in the seventeenth century, on that part of operatical exhibitions addressed to the ignorance, the passion, and the fancy of the multitude.

Carissimi, Luigi Cesti, and Stradella, it had derived solidity and refinement; and, before the end of this century, the *florid song* was amply attained, greatly admired, and very generally practised.

While the musical drama was in progress at Rome, Venice, Bologna, and other cities of Italy, it was not wholly neglected at Naples: yet it must be confessed, that according to the Dramaturgia of Leo Allatius, not many pieces were performed there before the eighteenth century. This seeming sterility appears strange, when we consider that during that century, all the rest of Europe was furnished by Naples with composers and performers of the first eminence. From the *Dramaturgia* of Lione Allaci, augmented and continued to the year 1755, we learn that the first opera performed at Naples was *Amor non a Legge,* composed by several masters, brought on the stage in 1646, and the next year, succeeded by *Il Ratto di Elena,* set by Francesco Cirilli.

About 1686, the abilities of the Abate Francesco Rossi, of Apulia, were displayed in three operas which he set for Venice; and in 1690, in a piece represented at Palermo, on the nuptials of Charles the Second of Spain, entitled, *Anarchia dell' Imperio.* Two years afterwards, a drama, called *Gelidaura,* set by Francesco Lucinda, was performed at Venice; and between the years 1703 and 1716, Antonio Novi, a Neapolitan, set six of his own operas for various parts of Italy. That Naples included in her operatical representations, those of scriptural subjects, is rendered evident from Vignola's production of *Deborah Profetessa,* composed in 1698, which was highly applauded. But sacred dramas may be said to have had in Italy a date earlier than this period by more than four hundred years, since a *spiritual comedy* was performed at Padua in 1243. It was, however, by very small degrees that *musical mysteries* gained admission into the church, or were improved into that variety

and consistency, that happy combination of relief, presented to us by the recitative, air, and chorus of the regular *oratorio.* The first of this species of musical representation took place in the time of San Filippo Neri, the founder of the congregation of the *Priests of the Oratory* at Rome; that is, about 1540.

The original form of these religious pieces was truly simple, and their maturation was very gradual. However, in their least perfect state, they were attractive, since the first part being heard, the auditory were tempted to sustain the dullness of a long, tedious sermon, for the sake of hearing the remaining portion of the music, which generally closed the service*. The excellence of the music drew a numerous congregation, and the crowded attendance spread the fame of the *oratory;* and hence the general appellation of Oratorio.

The oratorio, originally without recitative, or musical narration, did not include that great requisite till the time of *Emilio del Cavaliere.* His *l'Anima e Corpo,* performed in the oratory of the church of Santa Maria della Vallicella at Rome, in 1600, gave the first specimen of sacred recitative; and this essential characteristic then distinguished the oratorio from the *mystery,* or *sacred tragedy,* and from the opera, which during a time, consisted simply of airs and plain declamation. The following recitative, in the Tears of *Mary Magdalen,* a spiritual cantata, composed by Domenico Mazzocchi, will inform the reader of the early style of church recitative.

* The subjects of these pieces were sometimes the *Good Samaritan;* sometimes *Job and his Friends; the Prodigal Son; Tobit and the Angel,* &c. &c.

Ben vuol sa- naila il Redentore

Sangue ma indar- no spar- si il preti-

o- so- rio sarà par lei di quel be-

a- to sangue senza il doglioso hu-

mor del pian- - - -

to mi- o senza il do-glioso hu-

mor del pian- - - -

- - - to- mi- o.

This surpasses what we are entitled to expect from almost the infancy of the art of writing recitative; and proves a degree of insight into its true nature and powers, not very inferior to that of the musicians of the present day.

The materials necessary to this part of our inquiry are far from plenteous. I therefore the more willingly embrace an opportunity of giving a partial description of the oratorio of *S. Gio. Battista,* composed by Alessandro Stradella, about 1676, and supposed to have been acted in the church of St. John Lateran.

The opening symphony, or overture, is in four parts, and comprises three short movements, all in fugue, and neatly and adroitly conducted. The drama commences with a recitative and air, by St. John, and is written for a counter-tenor. A second recitative leads to a chorus of the saints' disciples, which is followed by a dialogue between the saint himself and one of the chorus. After this, we have a song in eight parts, spirited, though not graceful in its melody, and elaborate and ingenious in its accompaniments. A second chorus in five parts, is truly admirable. In the first eight or ten bars occurs a very early, perhaps the first use, of the *extreme sharp sixth.* These are preparatory to a fugue of two subjects, which, after bursting upon the ear with considerable effect, are worked *direct* and in *reverse,* with much science and contrivance. Then a pleasing recitative by the *Consigliere* of Herod is succeeded by an animated air on a ground bass, which forms its only accompaniment, given to Herodia, his daughter: after which, on another ground bass, (also its sole accompaniment) the Counsellor has an air, grave in its style, but rendered attractive by the novelty and elegance of its phrases. The next melody is fully and richly accompanied. Its opening symphony, *fugata* in four parts, is laboured with great skill, and together with the voice, which has a distinct melody, forms a composition in five real parts.

This is followed by a trio, sung by the Figli, Madre, and Consigliere, composed in the Sicilian style, adorned with imitations, and ingeniously harmonized. From this, we pass to a busy but magnificent bass song *à due cori*, given to Herod; thence to a chorus with two movements, in fugues of four parts; and thence again to a duet between Herod and his daughter, the passages of which were new at the time, and excellent enough to be afterwards deemed worthy of adoption, by Corelli and other great masters.

This glance at the matter and manner of the first act of *S. Gio. Battista*, is sufficient to satisfy the curiosity of the reader. A longer notice would be irksome. It will be sufficient, therefore, to add the remark, that this oratorio has the valuable merit of regularly improving in its qualities, of constantly rising in its general excellence, from the overture, to the duet with which it closes *.

At the beginning of the last century, the poet Pariati wrote three oratorios for the emperor's chapel at Vienna; the jesuit Ceva produced near twenty; Lelio Orsini a considerable number that were performed and printed in Germany; and Arcangelo Spagna published and dedicated to Pope Clement XI. fifteen †. Zeno's oratorio of *Sisara*, set by Cal-

* It is a curious fact, that the acts of the early oratorios generally closed with a duet. Our familiarity with this species of musical drama, in its aggrandizement by such choruses as those of Handel, increases our surprise at the practice of its fathers and cultivators, especially since they possessed the means of giving to their acts that magnificent conclusion, which, at once filling the sensorium and the mind of the auditory, leaves on the soul that impression of sublimity which forms the first and most distinguishing characteristic of music employed in sacred representation.

† In the first parabolical oratorios, allegorical and ideal personages were introduced, as Patience, Charity, Faith, Hope; and sometimes a mixture of real and imaginary characters, as Jesus Christ, the Holy

dara, was performed in the imperial chapel, 1719, and enjoyed a very high degree of favour. Metastasio wrote eight oratorial dramas, the beauty and force, strength and learning, of the music to which, by the masterly Jomelli, are worthy of the grace and interest, fire and judgment, that characterize the poetry: and *Sant' Elena al Calvario,* was admirably set by Leo, whose *Sacri Orrori* is in the sublimest style of composition.

Giovanni Bononcini, previous to his arrival in England, composed a variety of oratorios. Dr. Burney found one of these at Rome, in the archives of S. Girolamo della Carita. He speaks of its *implicity*, as indicative of the piece being a youthful production. The instrumental parts are thin, and scantily employed. Like all the Italian oratorios, it has but two parts. The overture, in the style of Lully, is without a third movement *.

The first oratorios had short choruses in plain counterpoint; but in those of the latter end of the seventeenth century, and beginning of the last, they are seldom found; each act generally concluding with a duet. Hence it would appear, that we are obliged to Handel, not only for the sublimest specimens of choral composition which are existent, but for the original introduction of choruses, properly so termed, into the sacred drama. Before his time, it is pretty clear, that the only composer who had any knowledge or feeling of the possible grandeur of vocal polyphonic music, was the ingenious and elaborate contrapuntist, Caldara, many of whose scores are full, rich, happily continued, productive

Ghost, and even the Supreme Being. These representations were generally divided into two parts, of an hour each.

* It seems as if Handel had been the first to introduce the minuet, or final air; the overture of his first oratorio has no third movement.

of grand and striking effects, and to the emulous student, furnish subjects of profitable study.

Since the object of this chapter has been, to take an enlarged and general, rather than a close and scrupulous, view of the rise and progress of the opera and oratorio,—rather to trace the great road of their march, than to watch them through every minute degree of their advance,—than to mark their steps from author to author, and from piece to piece,—the attentive and candid reader, while he learns all that it is important to know, will excuse the absence of particulars, the detail of which would have been more tedious than useful, and only have filled up vacuities that his own judgment, guided by the intelligence laid before him, will more easily and more readily supply

CHAP. XII.

PROGRESS OF THE LYRIC DRAMA AT VENICE, NAPLES, ROME, AND IN GERMANY AND FRANCE, DURING THE LAST CENTURY.

VENICE.

VENICE, at the beginning of the last century, might boast of possessing, among her numerous opera composers, several masters of illustrious genius. Among these flourished the elegant and graceful Fran. Gasparini, whose first opera, *Tiberio*, was composed for that city in 1702. Between that year and 1723, his shining and prolific talents not only produced twenty-five pieces exclusively for Venice, but many others for Rome, Bologna, and a variety of places. In 1703, Caldara, a composer equally qualified to supply the church and the stage, and whose first drama for the Venetian theatre appeared in 1697, furnished the same boards with his excellent and admired *Fanace* *. The productions of the two following years displayed only the minor abilities of obscure masters; but in 1706, the imagination and science of Bononcini and Lotti revived the splendour of the opera of Venice †. This splendour was well

* Caldara was one of the most eminent composers, whether for the church or the stage, that Italy can boast.

† To all the science and learned decorum of the old school, Lotti united grace, sweetness, and pathos.

supported by the merit of two operas from the pen of Alessandro Scarlatti, and one from that of Caldara (in 1707); several others by the same composers (in 1708), and *Agrippina* (in 1709), set by Handel, who, at this period, was on his travels.

After this time, no new and distinguished master appeared till 1714, when the celebrated Vivaldi set *Orlando Finto Pazzo*, the merits of which were universally acknowledged*. Two years afterwards, the ingenious, spirited, and scientific Giovanni Porta, enriched the Venetian opera with his valuable efforts†. The next year exhibited no new composer; but in 1718, two operas, one by Bassani, and one by Orlandini, evinced, and obtained, their claims to public favour‡. The succeeding year was distinguished by the exertions of Nich. Ang. Gasparini, of Lucca, who set *Lamano;* of Stephano Andrea Fiore, the composer of *Il Pentimento Generoso;* and of Gius. Mar. Buini, who furnished the opera of *La Caduta di Gelone*§. The season of 1720 produced no fewer than ten new operas, in which the abilities of Buini, Orlandini, Vivaldi, and Porta, were successively displayed. In 1723, the excellent opera of *Timocrate*, offered new and ample evidence of the genius and professional

* Between that period and 1728, the active genius of Don Antonio Vivaldi produced for Venice no fewer than fourteen operas.

† This master was long retained by Cardinal Ottoboni, at Rome; and afterwards settled at the court of Bavaria, where he died about the year 1740.

‡ Orlandini is said to have been more happy than any other master of his time, in the composition of Intermezzi, a gay picturesque species of music, not much, or, at most, not thoroughly understood, till the appearance of Pergolesi.

§ Buini was a *poet-musician*. The verse he set to music was often his own.

learning of Leonardo Leo; and the succeeding year brought forward the lively fancy and agreeable flights of Giacomelli, of whom, as a scholar, Capelli might justly be proud. The pure and unaffected melodies of Leonardo Vinci, in his two operas of *Iffigenia in Aulide*, and *La Rosmira Fidele*, gave eclat to the season of 1725, and Porpora, his rival, animated that of 1726, by his *Sisace*, which was followed by the *Siroe* of Vinci*. In 1727, the principal composers were Porpora, Porta, Albinoni, Vivaldi, and Buini. The first of these produced this year his two celebrated operas *Meride*, and *Arianne*, afterwards performed in England. The following year was rendered conspicuous by the accession of the justly-admired Galuppi: and 1729 exhibited the pretensions of the probationers Baldasare Galuppi, called Buranello, and Giambattista Pescetti, who, conjunctively, composed an opera entitled *Dorinda*.

The most splendid period of the musical drama at Venice was now commencing. The year 1730 was distinguished by a constellation of talent. If the poetry of an Apostolo Zeno, and a Metastasio, was illustrated by the creative abilities of a Leo and a Hasse, a Porpora and a Galuppi, the cultivated powers of a Nicolini and a Farinelli, a Faustina and a Cuzzoni, improved their lustre, and informed every ear of the true value of fine composition. It is due to Baldasare Galuppi (or Buranello), to say that no native of Venice had higher claims to the applause of his fellow-citizens (if it is

* This year no fewer than fifteen new musical dramas were brought on the Venetian stages: two by Vinci, two by Porpora, and the remainder by Albinoni, Vivaldi, Polarolo, Buini; with a single opera by each of the following *principianti:* Luigi Tavelli, Fran. Rossi, Giuseppe Vignati, and Antonio Cortona, who mounted the stage for the first time, and seemingly with little success, since their works have been long forgotten.

not a prostitution to apply the term *citizen* to a Venetian) than this very ingenious professor *.

Venice may claim the honour of having produced a long and brilliant succession of first-rate masters in the various provinces of the harmonic science; but nevertheless, she has constantly been willing to avail herself of the subsidiary lustre of exotic talent; and the chief of her external resources has generally been the school of Naples. A. Scarlatti and Leo, Vinci and Porpora, Paradies and Cocchi, Piccini and Sacchini, have contributed to her delight, and participated her munificence. To pass, therefore, from the Venetian to the Neapolitan opera, will be an easy and a natural transition.

NAPLES.

The first musical ornament of Naples, in the eighteenth century, was Francesco Mancini, whose career extended from 1700 to 1731. During this long period, the Neapolitan stage owed to his productive genius a variety of operas and intermezzi (interludes), that excited general admiration, and extorted the acknowledgment and applause of the first masters †. Of Leonardo Leo, the prime opera was his *Sofonisba*, performed in 1718, and his last, "though not least in love," his *Siface* ‡. The year preceding the appearance of Mancini's *Sofonisba*, Porpora brought on the stage his *Ariana e Teseo;* the first of more than fifty pieces with

* He was called Buranello, from the name of a little island near Venice, where he was born. His father taught him the first rudiments of music; and he was finished by Lotti. He succeeded in masses, oratorios, operas, and almost every species of composition. He died at Venice, 1785, aged 84.

† Geminiani and Hasse were particularly cordial in his praise; and seemed solicitous of opportunities to do justice to his merits.

‡ In the interim, Léo produced three pieces for Venice, and four for Rome. He died in 1742.

which his fertile imagination supplied the theatre of Naples. In 1725, the talents of the Neapolitan, Sarro, dawned upon his country, which they continued to delight for twenty years. With his *Tito Sempronio Gracco*, all Naples was charmed: Her great theatre at the same time resounded with the praise of Hasse, called Il Sassone; who in 1726 produced his *Sesostrate;* and in 1728 his *Attalo, Re di Bitinia.*

About this time, had she known her own happiness, Naples might have boasted of possessing one of the greatest geniuses she or the world had ever produced. The first opera of Giovanbattista Pergolese was performed at her *second* theatre! The young composer, (born 1704, and now about twenty-four years old) found not among his countrymen minds sensible of his extraordinary talents, or that acknowledged the natural maxim of Horace, *Bonus sis felixque tuis* *; his native land was the last to discover, or to confess, his superior powers, and his *Dei Fiorentini* was coldly received: nor were his subsequent efforts at the *Teatro Nuovo* much more kindly treated. The next musician of real genius possessed by Naples, was Nicolo Jomelli. After visiting, and delighting with his compositions, most of the cities of Italy and Germany, he returned to the place of his musical education, and in the years 1769, 1770, 1771, and 1772, brought on the stage of its great theatre his operas of *Armida, Demofoonte*, and *Ifigenia in Aulide.*

ROME.

After this period, the Italian lyric drama became so completely paramount in Rome (the post of honour, or imperial seat, of secular as well as of sacred music) that its general

* Be propitious to your own.

progress in the peninsula will be best traced by a review of its career in that city.

During the first eleven years of the last century, the masters who composed expressly for the Roman theatres, appear to have been very few. Of these, the chief were the two Scarlattis and Gasparini, succeeded by Caldara, whose first piece was *Amadori.* In 1721, Bononcini produced his *Crispo;* and three years afterwards, the opera of *Tigrane* exhibited, in conjunction, the talents of Micheli, who set the first act, of Vivaldi, the composer of the second, and of Romaldi, who produced the third. In the same year, Falconi and Sarro brought forward their earliest pieces. From this time (1724) the Roman stage continued to be supplied by a variety of first-rate masters, the enumeration of whom, and the particular dramas they composed, would at best exhibit but a dry list of mere names and dates, the less entertaining, as most of them have already been mentioned in the remarks on the Neapolitan and Venetian stages. However, the names of Paesiello and Mortellari, Cimarosa and Salieri, Tarchi and Alessandri, Cherubini and Marinelli, Giordani and Albertini, by an inevitable association of ideas, will awaken in the mind of the reader, accompanying pictures of brilliant and varied excellence, and offer to his conception a view of genuine beauty and sterling worth, sufficiently declaratory of the splendor of the Roman opera since the period in which it assumed a new lustre from the rare and auspicious talents of Jomelli and Buranello, Perez and Scolari, Gluck and Piccini, Sacchini and Guglielmi, Sarti and Anfossi.

It is, indeed, a praise exclusively due to Rome, that her musical drama has long been, and still remains, the regular fountain from which flow the streams of pure taste, by the spreading currents of which the other countries of Europe have been both adorned and fertilized. Among these, no one, certainly, has been more indebted to its beauty and its richness—its ornament and its nurture—than

GERMANY.

Though in Germany, as in England, the first operas were written in the vernacular language, no doubt is entertained of that species of entertainment having originated in Italy. It is true, that at Hamburg, operas continued to be performed in the German idiom, till near the middle of the last century; but music is a universal language, and, like numerical figures, kindly combines with the words and the phrase of any country. At Vienna, however, as early as 1724, on the birth of an arch duchess, the Italian opera of *Eurysteus*, set by Caldara, was performed: and in five years afterwards, Metastasio visited that city by express invitation, was appointed to the place of imperial laureat, and wrote there many operas, to set which superior productions became the pleasing task of Caldara. During the period between 1740 and 1763, few serious pieces appear to have been performed at Vienna. But in 1764, the genius of Gluck suggested, and introduced, a species of dramatic music, varying from that which then prevailed in Italy. The new simplicity and almost perfectly natural expression thrown by that admirable master into his *Orfeo*, met a reception which did credit to the good sense of his German auditory, and gave his *invention* (for it merits that name) currency in other parts of Europe*. In 1769, after the masters since so celebrated (Wagenseil, Hoffmann, Ditters, and Haydn) had severally

* Nothing could be more rational than this merited desertion of false refinement, in favour of the demands of sentiment and nature. Both the composers and the performers of later times, by sacrificing sense to sound—just expression to the extravagance of unmeaning flights and roulades—have resigned for a straw the golden sceptre that commands the heart.

offered samples of their extraordinary talents, Gluck produced *Alceste*, his second opera, upon the reformed plan, with increased approbation and encouragement. This and his third piece, *Paride*, which appeared two years later, fixed the partiality of the imperial capital for the style of which he may be called the father. Nevertheless, from what cause is not known, there were no further representations of the *serious opera* till the year 1785, when Sarti's elegant and graceful *Giulio Sabino*, was heard with delight, and rewarded with the most enthusiastic applause. From this time Vienna has continued to give an interested attention, and every possible encouragement, to the lyric drama.

At Dresden, as early as 1718, operas were established and performed in a magnificent style. Lotti's productions at that time, were listened to with peculiar pleasure. Some years afterwards, the dramatic band in that city, as arranged by Hasse, was considered by all Europe as a model of orchestral discipline: and the Electress Dowager of Saxony, after travelling into Italy for the honourable object of studying the fine arts, not only *wrote* two serious dramas in the Italian language (*Talestri*, and *Il Trionfo della Fedelta*) but *set them to music* *.

At Berlin, the Italian opera was honoured and cherished early in the last century, where Bononcini's dramatic music was in high favour †. After the death of Frederic I. there

* The Electress had practised singing under the direction of Porpora, and acquired the rudiments of composition from Hasse.

† It is stated, that at a private representation of one of Bononcini's operas at this city, in which the queen, Sophia Charlotte, and a princess performed, it was with difficulty that his friends contrived to gain his admission into the concert-room; and that, at last, he was *secreted!* When will the pre-eminence of Nature cease to be sacrificed to the pride of accidental elevation?

was no opera in this capital till 1742. But at that period its establishment re-commenced, and became the most splendid of any in Germany. In 1754, the opera of Berlin, besides the composers Graun and Agricola, had in its retinue more than fifty performers, vocal and instrumental. At the death of Graun, (the principal opera composer, in 1759) Agricola succeeded to that master's situation, and held it till 1774, when Reichardt, his Prussian majesty's maestro di capella, at Berlin, supplied, and worthily supplied, his honourable place.

The court of Munich has uniformly had the credit of patronizing the musical science. The splendour of its operas has long announced its taste and its munificence: and, without descending to the flattery of a laureat, I may say, that even one of its late Electors was a good composer. At Manheim, the Elector Palatine, for a long while, had a band that was regarded as one of the most complete, and the best disciplined, in Europe: and the musical drama of Stutgard, was no less celebrated for the excellence of its composition, than the magnificence of its spectacle*. In this general review of the cultivation and encouragement of operatical music in Germany, Brunswick claims to be included, were it only for its admiration and patronage of the elegant and expressive productions of a Benda, a Schwanberger, and a Fleischer.

At the head of the great opera composers, whose works interested the Germans during the last century, stands the unparalleled George Frederick Handel. After him, are to be named the slight but elegant Hasse, the tasteful and cor-

* The pieces set by Jomelli richly deserve to be distinguished. This great master had the honour of producing a musical revolution in the greatest part of Germany. Wisely departing somewhat from his thin artless score, he yielded, in a degree, to the German predilection for rich harmony and contrivance; and by a mixture of both styles, indulged *their* taste, and, perhaps, improved his own.

rect Graun, and the simple and expressive Gluck. These again may be followed by the refined and fanciful John Christian Bach, the inventive and fertile Mozart, and the mellifluous and polished Pleyel, whose genius, during the consulate of the Emperor Napoleon, was honoured and cherished in the capital of

FRANCE.

In France, the OPERA, during the last century, seems to have found a zealous and liberal patroness. Attached to the merit of her Lully, and her Rameau, she reluctantly permitted their compositions to be superseded by those of the Italian masters, and still reveres the names of musicians whose works are no longer to be found. The reader, therefore, will naturally anticipate the encouraging reception of a scholar of either of these high favourites of their day. Colasse, the pupil and immediate successor of Lully, produced for the Academie Royale (between the years 1687 and 1706), eight successful operas *. Nevertheless, this young candidate for fame had to contend with the rival abilities of Coste and Campra, Charpentier and Demarets, who, in 1706, were followed by Bertin; in 1714, by Mouret; in 1716, by Monteclaire; and in 1725, by the conjoined talents of Francoeur and Rebel; in 1731, by the efforts of Blamont; and in 1733, by those of Brissac.

Though Colasse succeeded to much of the public favour enjoyed by his great master, he did not take possession of his operatical throne; which was mounted by his son-in-law, Francine, who, according to Dr. Burney, "obtained a patent for ten years, upon condition that he paid a pension of

* This composer commenced his career with the honourable task of finishing an opera (*Achille et Polyxene*) began by his master, but of which he found only the first act completed.

10,000 livres a year to the widow and children of Lully*." M. de la Borde justly enough remarks, "that the government of an opera is a painful and embarrassing employment:" but that is not the sole inconvenience that has been experienced by the generality of its *entrepreneurs*;—they have found it not only troublesome, but ruinous. Francine soon discovered the necessity of procuring a partner in his losses, and a debt of 380,780 livres, as speedily obliged the patentees to transfer their privilege to others, to whom the road to ruin proved a short one.

Notwithstanding these almost certain consequences of wielding the French operatical sceptre, new adventurers, from time to time, were not wanting; and amid all its revolutions after the death of its first legislator, the lyric drama maintained its influence, and preserved much of its ancient style †. At length, however, (in 1752) Pergolesi's *Servu Padrona*, heard at Paris, threw the capital into a flame that required some years for its extinction. Rameau's new harmonies and accompaniments, submitted to the Parisians in 1733, had excited in the zealous worshippers of Lully, a tourbillon that soon subsided; but *now* a furor raged that defied appeasement. Rameau's excellencies had not only gradually subdued all

* In 1698, Francine, it seems, entered into partnership with Dumont, when he obtained a licence for another ten years.

† The publication of a pamphlet, early in the last century, entitled, *Paralele des Italiens et des François en ce qui regarde la Musique et les Operas*, by the Abbé Raguenet, gave birth to a long, but ineffectual controversy, concerning the comparative excellence of French and Italian composition. Fontenelle, whose office it was to license the book, said in his testimony, that, "he thought it would be very agreeable to the public, provided they were capable of equity." As if equity ever prevailed, or was permitted to have any share, in the decision of a *party* question,—even in music!

opposition, but had even conciliated the ears and the hearts of the French, and was destined to the additional triumph of banishing Pergolesi's music from the Gallic stage. However, this master's opera of *Castor* and *Pollux*, revived in 1754, found in the public an appetite quickened by the past obtrusions of *La Serva Padrona;* and even the cool considerate *De la Borde* exclaims in his *Essai sur la Musique*, "This beautiful drama, without any diminution in the applause or pleasure of the audience, supported a hundred representations, charming at once the soul, heart, mind, eyes, ears, and imagination of all Paris *."

It happening that soon after the appearance and rejection of Pergolesi's first piece, a troop of Italian burletta singers engaged to perform at Rouen, the *Academie Royale de Musique*, refused to let them perform till they had exhibited at Paris; where, after some difficulty and apprehension, the *Serva Padrona* was allowed to be represented between the acts of Lully's opera of *Acis and Galatea*, as an interlude. Heard a *second* time, it gained upon the general fancy, made many proselytes to Italian music, and alarmed the friends of Rameau and the national opera †.

In 1753, Paris was entertained with Rousseau's *Devin du Village*, first performed at the opera-house, as an intermede.

* The cotemporary and subsequent composers of operas, of the school of Rameau, were Mondonville and Berton, Auvergne and Trial, who flourished in the period comprehended between 1742 and 1775.

† Pamphlets innumerable were written on both sides, and among them appeared Rousseau's celebrated *Lettre sur la Musique Française*. Except among the adherents of the ancient style, it was rapturously admired both in and out of France; but the most certain proofs of its merit were, the loudness with which it was abused, and the imbecility with which it was answered.

The pleasing, simple style of the music, neither wholly French, nor entirely Italian, was acceptable to the half-weaned taste of the French; and the piece, written in their own language, excited their unmixed and most animated applause. But their improved relish was not permanent. The antiquity and the quaintness, the fustian and the crudity, of their own composers, were restored to favour; and the revival of the operas of Lully and Rameau, and the expulsion of the Italian *buffoons*, as the singers from Italy were deridingly termed, completed the triumph of the French *virtuosi* over their own reformation.

In 1758, Doni, an Italian composer of Parma, ventured to adapt the melody of his own country to French words, for thecomic opera. And three years later, Philidor and Monsigny were so far successful in the hazardous attempt to reconcile the French to the Italian style, that soon afterwards, the operas of *Rose et Colas, Anette et Lubin, Le Roi et le Fermier, Le Maréchal Ferrant, Le Sorcier*, and *Isabella et Gertrude*, were successively produced at the *Theatre Italien**. In 1770, the *Ernelinde* of Philidor, evinced his power to quit the ancient opera style of France. His acceleration of the recitatives, and the animated airs (*a l'Italienne*) with which he concluded his scenes, won gradually upon his auditors, and at the subsequent revival of the piece, excited great applause.

About this time, the conspicuous and original talents of Andre Grétry, a native of Liege, began to adorn and enliven the French capital. This very ingenious composer, be-

* The latest of these pieces appeared previous to Grétry's arrival at Paris, who brought with him from Italy much of the high taste of that country.

loved and admired by Sacchini*, favoured Paris with near thirty operas; among which were *Le Huron*, *Lucile*, *Zemire et Azor*, and *Richard Cœur de Lion*; of these, the two last were translated into English, and performed in London, where they were received with all the applause their novelty of style, and spirit and pathos, had extorted from the Parisians†.

Gluck, on his arrival at Paris, in 1774, had the sagacity to discern the almost inveterate, though secret partiality of the French to their own manner; and, adopting the policy of keeping his eye upon the style of Lully and Rameau, after performing his celebrated opera of *Orphée*, of which the reputation was already established, applied to the words of *Iphigenie*, founded on one of Racine's best tragedies, music that was listened to with high and universal delight. In his opera of *Cythere Assiegée*, performed in 1775, he was not equally successful. A tenderness and delicacy were here required, of which Gluck was not always master. From the same deficiency, his *Armide*, brought on the stage two years afterwards, did not possess that graceful, dulcet and pathetic expression consonant with the language and situation of the

* Sacchini always spoke of the genius of Grétry in terms of the highest praise; declaring, that, though a German, he naturally possessed the fire and sweetness, and had acquired all the decorative grace, of the Italian school.

† The abilities of this ingenious musician were both respectable and general; and his view of society, science and moral principle, liberal and expanded. His *Essay on Music* is solid and luminous; his tract, "*De la Verité, &c.*" displays a mind independent as intelligent; and when the glorious Revolution of France burst forth, though the native of another country, he was as zealous a revolutionist, as any Englishman in 1688; and his joy at the prospect of the eternal dismissal of the French Stuarts, was no less sincere than ours had been at the ejectment of our Scotch Bourbons.

characters. Yet, regarded in the aggregate, Gluck's music is truly excellent. His recitation is rapid and penetrating, and his airs are bold and vivid; and though formed for the *distance*, and, like theatrical scenery, not calculated for too close an observation, they strike, in their place, with the beauty, and the force of nature. To these properties Gluck's compositions were indebted for their influence over French feelings. They seduced even the enemies of his *genre*, and half persuaded them, that in listening to the divinity of his foreign strains, they heard the melodies of their own national idols.

Amid the enthusiasm of these admirers, whose universal cry was, that Gluck had recovered the dramatic music of the ancient Greeks, Picini arrived, and war was inevitable. Taking the field, he saw the friends of Italian music flock around, and defend his standard. All Paris was on the *qui vive!* Every one was a *Gluckiste* or a *Piciniste*.

This prolific, spirited, and original composer endured many mortifications before he established himself in the hearts of the Parisians. It was not speedily that the advocates of Gluck, and partisans of the old French opera, would permit him to solve the problem, whether the Gallic language was capable of receiving Italian melody. At length, however, the operas of *Roland, Atys, Iphigénie en Tauride, Adele de Ponthieu, Didon, Diane et Endymion,* and *Penelope,* seemed to set that question at rest; and the struggle ceased. The graceful and expressive Sacchini now found the way opened for him into France; and in 1783, set for the French theatre the opera of *Renaud;* and the next year *Chimene* and *Dardanus,* both which pieces were received with rapture. Anfossi, Paesiello, and Salieri, were afterwards heard and applauded. But if the Italian masters, who visited Paris, received much of the praise, they also, insensibly, contracted some of the bad taste, of the French. The *French* airs of Picini and Sacchini, have not the unadulterated sweet-

ness of their *Italian* compositions; nor are their French recitatives wholly free from the *tour de phrase et de periode**.

Picini prevailed on the Parisians to establish a singing-school; and one of the few remaining honours that grew out of the new order of things, is the National Institute, over the musical department of which Cherubini so ably presides.

Having traced the progress of the Italian opera on the continent, generally, we are now prepared to inspect individually, the merits of the various foreign composers and speculatists. Among these, we shall find professors of the first order of human genius, and the profoundest scientific acquisitions.

---

* Were I asked When good music will be thoroughly relished by the French? my answer would be, " When the style of Lully and Rameau is wholly forgotten, and a long habitude of listening to the beautiful and pathetic melodies of Italy shall have regenerated their taste, and, musically speaking, given them a new nature."

CHAP. XIII.

GENERAL VIEW OF THE PRINCIPAL ITALIAN AND GERMAN COMPOSERS AND PERFORMERS OF THE LAST CENTURY.

WHATEVER progress music, sacred or secular, serious or comic, vocal or instrumental, might have made previous to the last century, it was not till about the year 1700 that it began to receive that polish, and assume that grandeur and consistency, by which the science was destined to be characterized, and which has delighted and enchained its modern admirers. This proposition, indeed, is so generally true, that it might be applied to every European country in which the harmonic art has been cultivated. The business, however, of the present chapter, is to illustrate its improvement by the genius and industry of the masters of Italy and Germany.

Among these, one of the first that claims our notice, is the ingenious and learned NICHOLA FRANCESCO HAYM, a native of Rome. About 1700, this respectable musician and man of letters arrived in London; when its *virtuosi* became indebted to his talents and enterprise, for the establishment of an Italian opera. Engaging in this arduous undertaking with Clayton and Dieupart, men of considerable musical abilities, he adapted the airs of the opera of Bononcini's *Camilla* to the English words of Owen Mac Swiney, adding an overture and several songs, which, in their day, were

much admired. After this, he brought forward Alessandro Scarlatti's *Pyrrhus and Demetrius*, prepared in a similar manner; and continued to succeed till the arrival of Handel, whose *Rinaldo* engrossed the public attention, and, for a while, silenced every other attempt in the province of dramatic music.

Haym's diversified qualifications enabled him to turn from musical composition to the more elevated employment of literature. He accordingly issued proposals, containing sixteen articles, for publishing by subscription an English translation of "A History of Music," in two volumes (quarto) written originally by himself in Italian, and embracing the whole period comprised between the time when Cadmus introduced the science into Greece, and the century in which the author wrote. This undertaking, however, was not encouraged, and, abandoning the design, he commenced picture collector; and was engaged in that capacity by a number of distinguished persons, among whom were Sir Robert Walpole and Dr. Mead. Haym had some title to the name of a poet. He wrote a number of cantatas, two of which Galliard composed; and produced the words of *Etearco*, an opera represented at the Haymarket theatre in 1711.

The elegant and able Bolognese master, ORLANDINI, was a voluminous composer, and supplied the Venetian theatre with a great variety of operas. His talent for dramatic effect was unrivalled, till the appearance of Hasse and Vinci; and in the light and gay composition of *Intermezzi*, in which, afterwards, Pergolese so greatly excelled, he stood alone. His *hymns*, in three parts, are sound in science, though simple in style; and his *cantici*, or catches, were favourably noticed, and much sung. Orlandini continued to flourish from 1710 to 1745.

Gasparini, by the excellence of his operas and cantatas

conferred honour upon Lucca, the place of his birth; and Steffani, whose personal merits, and varied career, occupy another part of this work, will ever be the boast of Castello Franco.

That excellent contrapuntist, ALESSANDRO SCARLATTI, was a Neapolitan cavaliero. So extensive are his productions, that his operas alone form nearly a hundred pieces; and his oratorios, serenatas, and cantatas, are sufficiently numerous to demonstrate the fertility of his invention. Though the general merit of his works is not without some considerable drawbacks, among which are their occasional stiffness, crudity, and affectation, yet they possessed sufficient excellence to justify the regret, that of all his productions only two have been printed: "*Cantate à una e due Voci,*" and "*Motetti à una, due, tre, e quatro Voci con Violini.*" One of the finest of his compositions, was, his *Pyrrhus and Demetrius;* but his cantatas take a high rank in the catalogue of similar compositions, and are objects of search with curious collectors. DOMENICO SCARLATTI, his son, who commenced his career in the character of chapel-master in a church of Rome, was in the year 1728, received into the service of the King of Portugal. His compositions for the harpsichord, consisting of several books of lessons, are airy, rich, brilliant, and announce in their general style, the wonderful execution possessed by their author on keyed instruments.

GIOVANNI BONONCINI, or BUONONCINI, the son of Giovanni Maria Bononcini, was a Modenese. After studying under his father, he went to Vienna, where he was admitted into the band of the Emperor Leopold. Urged by the renown Alessandro Scarlatti had acquired from his operas, he, at the age of eighteen, emulated his excellence, and composed a drama under the title of *Camilla,* which was received at Vienna with higher favour, and louder applause, than had before been enjoyed by any operatical pro-

duction performed in London. This piece established his favour with the English, and induced the Royal Academy of Music to invite him from Rome. He yielded to the proposal, and in an interval of about seven years, produced the operas of *Astartus*, *Crispus*, *Griselda*, *Pharnaces*, *Erminia*, *Calphurnia*, and *Astyanax;* all which, less or more, were as honourable to his science as to his talents. But the best proof of his professional qualifications was the contest they were able to sustain with the gigantic powers of Handel. The former supported by the Duke of Marlborough, and the latter by the electoral family, served to suspend, and for some time, to balance the weights of, the *Tory* and *Whig* interests. The triumph gained by the stupendous German did not drive Bononcini immediately from the field, but rather produced a kind of armed peace; and settled in the Marlborough family with a pension of five hundred a year, amid his *otium cum dignitate*, he pursued his studies, and composed many operas, as also a set of *Twelve Sonatas*, or *Chamber Airs*, for *Two Violins*, and a Bass, printed in 1732.

Bononcini was lofty in spirit, and haughty in demeanour; but these were not his only misfortunes; he was deficient in that sense of true honour, which limits a great man's wish of fame to the boundary prescribed by the number and value of his own productions. Assuming the reputation due to Antonio Lotti, the composer of an admired madrigal, he forfeited the esteem of his friends and the world*. This, in a

* In the year 1727, Bononcini produced, as a composition of his own, a manuscript madrigal, the merit of which attracted considerable notice. About four years afterwards, it happened that one of the members of the Academy of Ancient Music received from Venice a printed collection of madrigals composed by Antonio Lotti, organist of the chapel of St. Mark, in which was included the very piece that had

musician, affluent in abilities, was the act of a dishonest miser. Even had mental penury tempted, it would not have excused, the meanness of the measure; but gifted, as was Bononcini, the deed amounted to a crime; and so viewed, sank him in the opinion of all, to a depth from which he never re-ascended. His disgrace with the Marlborough family accompanied the loss of his public reputation, and in the space of two years, he was reduced for subsistence to an association with a common swindler. A man assuming the name of Count Ughi, pretended to the secret power of transmuting metals. The credulity of Bononcini was duped by his own need of gold, and they quitted the kingdom together; the one to lose, and the other to appropriate, the little remaining property of a deserted musician. While the wreck of the composer's fortunes lasted, his union with Ughi continued; that dissipated, the only alternative left was the re-exercise of his profession. Bononcini accordingly went to Paris, where he composed for the Royal Chapel; and where a motet, ornamented with a part for a violoncello, and accompanied by himself, in the presence of the king, gained him considerable admiration and favour *.

In the year 1748, the Emperor of Germany invited him to Vienna, to compose the music for the celebration of the

been claimed by Bononcini. Upon the discovery of this, an inquiry was instituted; and a letter from Lotti, referring the members to a copy of the production in question, deposited in the archives of the Emperor Leopold, together with other corroborating circumstances, proved the fraud of Bononcini.

* Truth and candour will ever admit that the merits of Bononcini were very considerable. Wanting Handel's grandeur and sublimity, he possessed a delicacy and a grace that never failed to conciliate favour, and excite tenderness of sentiment, as often as the words he had to treat required softness and amenity of expression.

peace of Aix-la-Chapelle, the reward of the merits of which consisted of much applause, and a present of eight hundred ducats from the imperial purse. From Vienna, accompanied by Monticelli, an Italian singer, whose talents had shone at the opera in London, he went to Venice, where they both had engagements in their respective provinces.

The prominent characteristics of Bononcini's genius were pathos and tenderness. His melody was often rich and mellifluous; and while, on the whole, his expression was judicious and appropriate, he might justly claim a style of his own. His recitatives possess the merit of accommodating themselves to the various inflections of the voice, and generally, are natural, animated and emphatic. He published in England, "*Cantate e Duetti, dedicati alla sacra Maestà di Giorgio Re Della Gran Britagna, &c. Londra*, 1721;" the operas of *Astartus* and *Griselda*; "*Divertimenti da Camera per Violino o Flauto, dedicati all' Eccellenza del Duca di Rutland, &c. Londra*, 1722;" the *Funeral Anthem* for the Duke of Marlborough; and *Twelve Sonatas for the Chamber*, for two *violins and a bass*, printed in 1732.

The competitorship with Handel was not confined to Bononcini. Attilio Arioste, a native of Bologna, and ecclesiastic of the order of St. Dominic, shared that honour. This composer's first musical appointment was that of chapel-master to the Electress of Brandenburg. The nuptials of Frederic, hereditary prince of Hesse Cassel, with the daughter of the Electress, including in their intended celebration, the performance of an opera and a ballet, the abilities of Attilio were resorted to for their composition. The name of the latter production is not known, but the opera was entitled *Atys*; and both pieces were performed at the villa of the Princess near Berlin, and most favourably received.

After residing some years in that city, where he displayed his abilities as a performer on the violoncello, as also on the

viol d'amore, for which instruments he produced a variety of compositions, he yielded to an invitation from the opera directors in London. Of the pieces he produced here, only *Coriolanus* and *Lucius* were printed entire; of which, the former was the greatest favourite. Subdued by Handel, like Bononcini, like Bononcini, he lost his elevation; and continuing to sink, was at length reduced to the necessity of soliciting a subscription to a volume of *Cantatas*, the fertile invention and skilful modulation of which compositions ought to have procured them a warmer reception than they appear to have enjoyed.

Benedetto Marcello, born in 1686, was a noble Venetian. His father was a senator, and his mother of the honourable family of Capello. Benedetto, after passing through a regular course of education, was committed to the care and instruction of his elder brother, Alessandra, an accomplished natural philosopher and excellent mathematician, then residing at Venice, where he had instituted in his house a weekly musical meeting. To his domestic concerts, the Princes of Brunswick being one day invited, their favourable attention was attracted to Benedetto, then very young. One of the princes asking him, in the hearing of Alessandro, to what studies he was most attached; "O," replied his brother, "he is a very useful little fellow: he fetches my books and papers." Secretly stung at this answer, Benedetto's pride resolved to adopt some particular study; and his taste selected that of music. The instructions of Gasparini and Antonio Lotti gave a rapid activity to his genius, and his earliest compositions evinced extraordinary powers of mind. A serenata, composed in 1716, to celebrate the birth of the first son of the Emperor Charles the Sixth, was performed at Vienna with great applause; and from that time, his name stood high among the lovers of harmony. In the year 1724, after producing a variety of compositions, he set for one, two and

three voices, Giustiniani's first four parts of a *Paraphrase of the Psalms;* and two years afterwards, four parts more, forming in the whole, fifty compositions *. The work beams with merit; but its worth will be best understood, by referring to the numerous letters and testimonies of eminent professors and tasteful amateurs, and bearing in recollection, that *Marcello's Psalms,* from the time of their appearance to the present day, have been universally admired for the graceful simplicity of their melody, the chaste grandeur of their style, and the pathos and force of their expression.

Extensive and *variegated* as were the studies of Marcello, (for he was a musician, mathematician, and poet) a large portion of his life was devoted to active employment. He held several honourable posts in the state, and was a vigilant and zealous magistrate. After many years of public service, as a judge, in one of the Councils of Forty, he was removed to the office of Providetor of Pola, and subsequently became chamberlain or treasurer of the city of Brescia. He died at this place in the year 1739, and was interred in the church of the Minor Observants of St. Joseph of Brescia †.

The works left by Marcello, are (in manuscript) "*A Treatise on Proportions,*" another "*On the Musical System,*" and a third "*On the Harmonical Concords,*" with a

* In these pieces are introduced several of the most ancient and best known intonations of the Hebrews, which are still sung by the Jews, and are a species of music peculiar to that people.

† When the news of Marcello's death arrived at Rome, the Pope, as a public testimony of respect for his memory, ordered a solemn musical service to be performed on a day appointed for the usual assembly. The room was hung with black, and the performers and all the persons present, were in mourning. The quality next beneath, is that which cherishes, genius; and the church, even the papal church, might claim some honour for this act of genuine piety.

great number of poetical compositions; in print, "VI. *Sonate à Violoncello solo e Basso continuo, Opera Prima;*" "XII. *Sonate à Flauto solo e Basso continuo, Opera Seconda;*" and "VI. *Sonate à due Violoncelli, o due Viole da Gamba, e Violoncello o Basso continuo.*"

Of the many excellent instrumental composers and performers, in the seventeenth and eighteenth centuries, no one, perhaps, deserves a more distinguished place than the ingenious and justly-admired FRANCESCO GEMINIANI. This well-known musician and prominent ornament of the age his abilities adorned, was a native of the principality of Lucca, and born in the year 1666. Early in life, he cultivated, and excelled in, the performance of the violin; on which instrument, after receiving theoretical lessons from Alessandro Scarlatti, he was instructed by Carlo Ambrogio Lunati, of Milan, (more generally known by the appellation of IL GOBBO della Regina*), a highly celebrated performer on that instrument, and who, in the music of an opera, entitled *Ariberto and Flavio*, which, in 1684, he produced for the Venetian theatre, displayed considerable talents, as a man of science and fancy. His second instrumental tutor was Corelli, whose disciple he continued till he had finished his studies, conferring by his great excellence, honour, both on himself and his illustrious master. Geminiani, when he left Rome, where Corelli was then flourishing, went to Naples, preceded by a degree of fame which secured his most favourable reception, and placed him at the head of the orchestra. If, however, we are to credit Barbella, the impetuosity of his feelings, and the fire of his genius, too ardent for his judgment, rendered him so vague and unsteady a *timist*, that instead of guiding, combining, and giving concinnity to the

* IL GOBBO, *the crooked, or hunch-backed man.*

performers under his direction, he disordered their motions, embarrassed their execution, and, in a word, threw the whole band into confusion*.

In the year 1714, he came to England, where his exquisite powers as a solo performer, commanded universal admiration, and excited among the nobility and gentry, a contention for the honour of patronising such rare abilities. Among the exalted rivals in this munificent pursuit was the German Baron, Kilmarsegge, chamberlain to George the First, as Elector of Hanover, and a great favorite of the king. To that nobleman Geminiani particularly attached himself, and accordingly dedicated to him his first work—a set of Twelve Sonatas. Not only was the style of these pieces peculiarly elegant, but many of the passages were so florid, elaborate, and difficult of execution, that few persons could perform them; yet all allowed their extraordinary merit, and many pronounced them to be superior to those of Corelli.

The appearance of this work rendered it doubtful whether skill in performance, or taste in composition, constituted the predominant excellence of Geminiani. And so high was the esteem he enjoyed among the lovers of instrumental music, that it is difficult to say, had he duly regarded his interest, to what extent he might not have availed himself of public and private favor. Kilmarsegge was so sensible of the extraordinary extent of his talents, as to become anxious to procure him a more effective patronage than his own; and represented his merits to the notice of the king, who, looking over his work, became desirous to hear some of the pieces performed by

* The younger Barbella assured Doctor Burney, that his father, who well remembered Geminiani's arrival at Naples, said, that after his first failure as a leader, he was never trusted in that city with a part above that of the viola.

the author. The baron immediately communicated to Geminiani the agreeable intelligence; and soon after, accompanied, at his own earnest request, by Handel on the harpsichord, he so acquitted himself, as not only to delight his royal auditor, but to confirm, in the general opinion, the superiority of the violin over all other stringed instruments.

In 1726, he arranged Corelli's first six solos as concertos, and soon after, the last six. He also similarly treated six of the same composer's sonatas, and in some additional *parts*, imitated their style with an exactitude that at once manifested his flexible ingenuity, and his judicious reverence for his originals. Encouraged, however, as he might be considered by the success of this undertaking, to proceed in the exercise of his powers, six years elapsed before another work appeared: when he produced his first set of concertos, which were soon followed by a second set, the merits of which established his character as the most eminent master in that species of composition*. His second set of solos, (admired more than practised, and practised more than performed) was printed in 1739; and his third set of concertos (laboured, difficult and fantastic) in the year 1741. Three years after this, he published his long-promised and once impatiently-expected, work, entitled *Guida Armonica* †.

* Welsh, a music-seller in Catherine-street, in the Strand, who was about to print this work from a surreptitious copy, affected to set the author at defiance: but Geminiani having the spirit to institute a process in the Court of Chancery, for an injunction against the sale of the book, the dealer was glad to compound the matter. His conduct, however, was so received by the public, as in his own judgment, to render it necessary to state, in an advertisement prefixed to the next work which he printed of Geminiani's, *that he had come by it honestly*.

† The original title was, "GUIDA ARMONICA O DIZIONARIO ARMO-

This didactic production possessed many recommendatory qualities; many combinations, modulations, and cadences, calculated to create, and to advance, the science and taste of a *tyro;* but it appeared too late. Indolence had suffered the influence of his name to diminish, and his style and ideas to be superseded by the more fashionable manner, and more novel conceptions, of new candidates for favour and fame.

This work, five years afterwards, was succeeded by his "*Treatise on Good Taste,*" and his "*Rules for playing in Good Taste.*" And in 1748, he brought forward his "*Art of playing the Violin;*" at that time a highly useful work, and, indeed, superior to any similar publication then extant.

About 1756, Geminiani was stricken with a most curious and fantastic idea; that of a piece, the performance of which should represent to the imagination all the events in the episode of the thirteenth book of Tasso's Jerusalem. So that more than sixty years ago, the folly commenced of attempting to narrate and instruct, describe and inform, by the ambiguous medium of instrumental sounds! These works, two books of *Harpsichord Pieces,* and two others upon the *Art of Accompaniment,* comprise the whole of this musician's publications.

In 1750, Geminiani went to Paris, where he continued about five years; after which he returned to England, and published a new edition of his two first sets of concertos. In 1761, he visited Ireland, in order to spend some time with his favourite and affectionate scholar, Dubourg, master of the king's band in Dublin; and died in that city, on the seventeenth of September, 1762, aged 96*.

NICO," *being a sure guide* to harmony and modulation, in which are exhibited the various combinations of sounds, progressions of harmony, ligatures and cadences, real and deceptive.

* It is supposed, that his dissolution was accelerated by his anxious

It has been a subject of dispute, whether this ingenious musician was gifted with a creative genius, or his ability (certainly very considerable) cultivated to that degree to assume the character of originality, and give, by a *conceded* authority, the tone to the national taste. His productions, though generally scientific, ornate, and sometimes highly pathetic, do not, it must in candour be admitted, present evidences of those extensive, variegated, and ductile powers, necessary to dramatic composition; nor did he make a single effort demonstrative of the talent of associating music with poetry,—of painting sentiments by sounds. In a word, endowed with feeling, a respectable master of the laws of harmony, and acquainted with many of the secrets of fine composition, Geminiani was no less qualified to move the soul, than to gratify the sense: yet truth, after being just to his real deserts, will affirm, that his bass is not uniformly the most select, that his melody is frequently irregular in its phrase and measure, and that, on the whole, he is decidedly inferior to that master*, to whom, by his admirers, he has been too frequently and too fondly compared†.

The following air presents one of the most favourable specimens of Geminiani's talents, as a vocal composer.

exertions upon an elaborate treatise on music, which he had been many years compiling.

* Corelli.

† In painting, Geminiani was an enthusiast. To indulge his passion for that art, he not only often suspended his professional studies, but involved himself in pecuniary difficulties. He purchased pictures at a high price; and to supply the exigence of the moment, sold them at a loss. The speedy consequence of this traffic was the natural one—insolvency; and the obvious consequence of insolvency was—a gaol; for releasement from which, he was more than once necessitated to stoop to the degradation of availing himself of the privilege of a *reputed servant* of the Earl of Essex.

ARIA, DEL SIGNORE GEMINIANI,
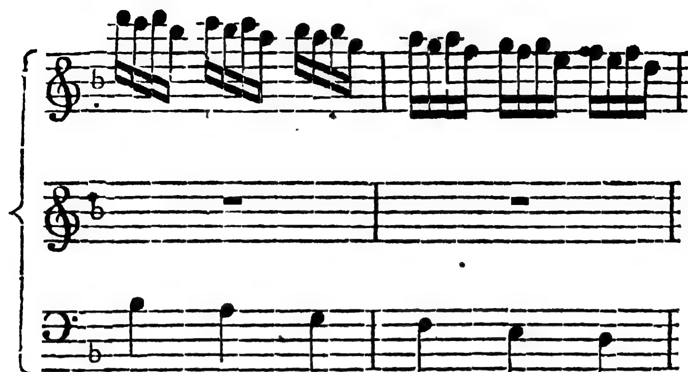
COMPOSED IN 1728.
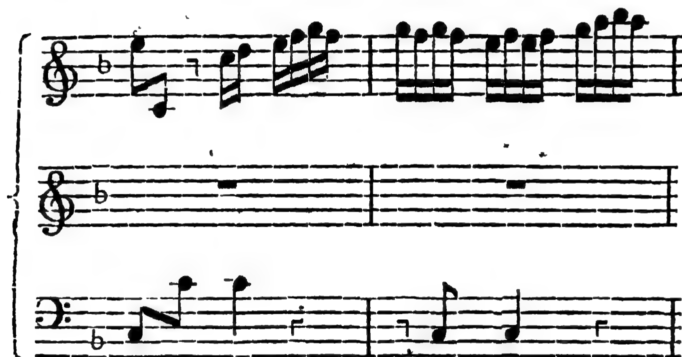
Extracted from the Score, consisting of First Violin, Second Violin, Viola, Voice-Part, and Bass.

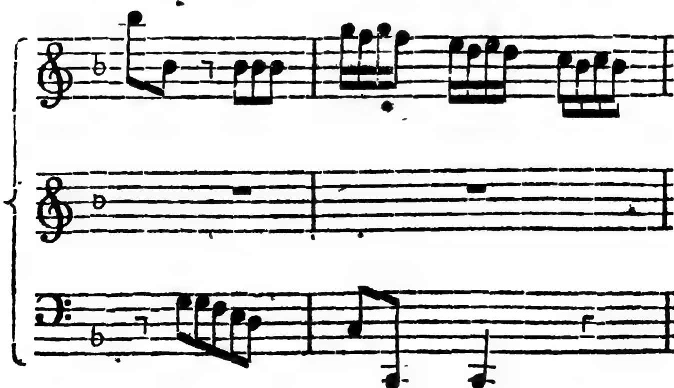
Viol Primo.

Voce.

Basso.







Primo Ce- sa- re,

ot- to- ma- no

ti- sia faus- to

il lie- to gior- no ti-

sia fausto il lie-

to gior- - - no

Primo

Ce- sa- re ot- to-

ma- no ti- sia

fausto il lie- to

giorno il lie - -

- - -

- - - - - -

- - to gior - no il li - e - to

lie - to - gior - no

ti - sia faus - - to . il

lieto gior - no.

Muovi pur l'in - si - dia

schi - ere che sou - ran dog - ni fu-

ro - re ti ved - re - mo ti ved-

remo al tuo ri - - tor - no al

tuo ri - tor - no

Muovi pur l'in - si - dia

schi- ere che sou-

ran' d'ogni fu - ro - re ti ved-

remo al tuo ri - tor - no al

tuo ri - tor - no.

D. C.

Not to detain the reader unnecessarily from a review of the merits of a foreign composer and violinist, whose extraordinary powers on his instrument delighted the taste of my countrymen during a period of thirty years, I shall briefly observe of BARBELLA of Naples, that his father put a violin into his hand at the early age of six years; that the lessons he afterwards received of Angelo Zaga, Michele Gobbalone and Leo, rendered him a scientific and graceful composer, and a sweet and pleasing, if not an energetic performer;—of LOCATELLI of Bergamo, that, while he possessed more execution, fancy and whimsicality, than any violinist of his time, he was a voluminous composer of music, better calculated to surprise than to please;—of FERRARI, who died on his passage to England, that his compositions for the violin sanction the voice of fame, and announce a powerful hand and a creative genius;—of BATTISTA SAN MARTINI, of Milan, that he produced for the same instrument a multitude of spirited and pleasing pieces, as also an incredible number of excellent masses;—and of BOCCHERINI, that his numerous compositions for various instruments, but especially for the violin and violoncello, on which he excelled as a

performer, are ingenious, elegant, and highly attractive. These were all men of considerable and acknowledged talents, both as performers and composers; but their powers sink into comparative diminutiveness, when put in competition with those of Felice Giardini. The arrival in London, of this unequalled master on the violin, in 1750, forms, as Dr. Burney emphatically and justly remarks, "a memorable æra in the instrumental music of this kingdom." At his first public performance, which took place at the Little Theatre, in the Haymarket (at a concert for the benefit of the celebrated female singer Cuzzoni) his execution of a solo of Martini of Milan astonished and enraptured the audience *. Talents so far surpassing all that the English amateurs had witnessed before, could not fail, sooner or later, to place their possessor in his due station; and, in 1753, he succeeded Festing as leader at the opera-house, the performances at which, the following season, were under the joint direction of Giardini and Mingotti †. In 1757, Giardini produced an opera under the title of *Rosmira*, which, notwithstanding its great merit, was not sufficiently adapted to the reigning taste to greatly attract, and was honoured with only six representations; and, indeed, though in combination with Giardini's, that splendid establishment enjoyed the talents of a Hasse,

* His performance of a solo and concerto was followed by an extatic applause. The audience, who had been accustomed to consider the execution of Festing, Collet and Brown as the *ne plus ultra* of violin excellence, were so astonished, that, though the house was but thinly occupied, the shouts of admiration were tumultuous and overpowering.

† He commenced his operations as leader of the band, by introducing a new discipline, and a style of execution much superior in itself, and more congenial with the poetry and music of Italy, than the languid and inexpressive manner which had hitherto been adopted.

and a Galuppi, (for their operas were frequently performed) the profits that year were so far from flattering, that the managers found themselves considerably involved, and were glad to quit their perilous concern. Nevertheless, in the season of 1763-64, they resumed their courage, and again ventured to take into their hands the reins of the opera administration, which, however, they held only till the seasons of 1765-66; when they were succeeded by Messrs. Gordon, Vincent, and Crawford, the two former of whom were experienced professors.

Giardini was a native of Piedmont. His first professional station was that of a chorister in the Duomo at Milan, where, while a boy, he studied, under Paladini, the art of singing, and the science of composition. Induced by his knowledge of the predilection of his son for the practice of the violin, his father recalled him to Turin, to afford him the advantage of receiving instructions from the famous violinist *Somis*. Great as was his partiality for the instrument on which, early in life, he excelled every other performer in Europe, his taste led him to the occasional practice of the harpsichord; and his progress, soon proved, that only continued application would be necessary, to his eminent, if not equal success in that province of manual execution. The first public exercise of his powers on the violin was in the humble station of a *Ripieno,* in the opera at Naples, to which city he went, after having visited Rome *. In England, much of his time was devoted

* The prudence of a young man, it seems, was not sufficient, even in this obscure situation, to restrain the volatility of his finger. One night, during the performance of a piece of Jomelli's, it happened that the composer, coming into the orchestra, seated himself by Giardini, who, ambitious to give him a specimen of his agility in execution, threw some flourishes into the symphony of a slow, pathetic air, when his freedom was rewarded with a smart slap on the face. His good sense

to private concert performance. His power to gratify a refined and judicious auditory, cannot be better explained than in the words of Dr. Burney, who often enjoyed the pleasure of being one of his hearers.

After speaking of his reception at the Little Theatre, the Doctor adds, "I had met him the night before, at a private concert, with Guadagni and Frasi, at the house of Napthali Franks, Esq. at that time, one of the best dilettanti performers on the violin; and we were all equally surprised and delighted with the various powers of Giardini at so early a period of his life; when, besides solos of his own composition, of the most brilliant kind, he played several of Tartini's, in manuscript, at sight, and at five or six feet distance from the notes, as well as if he had never practised any thing else. His tone, execution, graceful carriage of himself and his instrument, playing some of my own music, and making it better than I intended, or had imagined even in the warm moments of conception; and, lastly, playing variations, extempore, during half an hour, upon a new but extraordinary kind of birth-day minuet, which accidentally lay upon the harpsichord,—all this threw the whole company into astonishment."

As a composer, Giardini possessed much pathos, and elegance of conception; and his accompaniments were refined, copious, and highly and appropriately decorative. His compositions were not wholly confined to solos, concertos, and operas. He produced for the Foundling Hospital, an oratorio called *Ruth*, which, during many years, was annually

benefited by a lesson which he afterwards acknowledged to have been the best he ever received: and Jomelli, alive to the great qualities of a mind, which, instead of being irritated, preferred to profit by the rough rebuke, became the future patron of his extraordinary abilities.

performed in the chapel of that Institution, for its benefit. This sacred piece, did not, however, manifest powers for the *epic* in music. Several of the airs, certainly, were original and beautiful, and the *accomplished master of accompaniment* was uniformly conspicuous; but in the *bolder* melodies, and *choral* portion of the production, the fire, grandeur, and sublimity of Handel were no where discernible.

The importance and the dignity of the Anglo-Italian opera, during this period, were chiefly sustained by the genius and science of Galuppi and Jomelli, Handel and Bononcini, Gluck and Cocchi, Perez and Bertoni, Hasse and Ciampi, Leo and Abos, Vento and Guglielmi, Sacchini and Picini. To carry the reader through a regular series of critical remarks, on the various talents of the numerous performers, whose career accompanied some part or other of that of Giardini, would neither be to interestingly engage his attention, nor to accord with the plan of this history, the design of which does not descend to the annals of persons distinguished only by the skill of the *voice*, or of the *hand*. It will be sufficient to notice, that this splendid establishment proceeded with diversified and unequal success, and that, to the no great honour of the public taste, DANCING was sometimes suffered to presumptuously aspire to, and gradually encroach upon, the higher province of music, and to convert her ornamental and subsidiary character into that of a substantial and independent principal. It was not sufficient that a prominent operation of the Italian drama should be, to make poetry succumb to music; and the speaking soul of music was made to yield to the more dubious expression of dumb elocution. But in a species of drama so purely artificial as that of the opera of the Italians,—a mode of representation in which the dictates and habits of nature are so freely and unconscionably violated,—in which shepherds assume the gaudy trappings of princes, and princes descend to the warbling of

shepherds,—in which lovers sigh in *recitative*, and heroes contend in *song*;—in a drama of this description, to give *dancing* a pre-eminence over *music*, is but one anomaly more, added to the mass of inconsistencies of which the whole exhibition is constituted; and is not, perhaps, in such an exhibition, a deviation from sense and reason, sufficiently conspicuous to justify any very weighty reprehension. The great majority of an opera audience attend to *hear* and to *see*, or to *see* and to *hear*; certainly not to *feel* or to *understand*; and why, under such circumstances, it should be a greater fault to cater rather for the delight of the *eye*, than for the pleasure of the *ear*, instead of charming the auricular, in preference to the visual sense, would not be very easy to determine; and were not this history professedly and purely musical, the consideration of the state of the opera (in England as well as on the continent) might lead us to a review, not only of its vocal and instrumental performers, but of its dancers, its machinists, its painters, and its dress-makers *. For, if the comparatively ignorant are more sensibly struck with a well-toned voice than with fine music, prefer unmeaning flourishes and roulades to elegant and expressive composition †, the still less informed reserve their highest admiration for the agility of the posture-master, the scenic decorations, and the splendor of the habiliments.

However, since, after the poet and the composer, the

* So important an appendage to the Italian drama is the art of dress-making considered; so high does it stand in the catalogue of operatical indispensables, that, in England at least, the managers think it necessary (and find their account in it), to emblazon their bills with a conspicuous and pompous display of the names of their tailors and tailoresses.

† "The public in general is more able to judge of extraordinary vocal powers, than that of good composition." *Burney*.

singer, by intellectual right, takes the superior station in this species of drama, and, like the actor, cannot be denied the honour of appealing to the *mind,* though in language not his own, it will not, perhaps, be improper to admit a transient notice of the most prominent of the Italian singers, during this period; especially as a glance at their career (closely interwoven with that of the immortal Handel) will serve to disencumber the subject matter of our next chapter, most deservedly intended to be devoted to a view both broad and minute, particular and general, of the merits of the greatest among all the great composers the world ever produced.

At the head of the opera vocalists, *Signor Mingotti* was, for a considerable time, deservedly placed. The superiority was feebly contested by *Ricciarelli,* whose neat and pleasing style, aided by a clear, flexible and mellifluous voice, pleaded for a pre-eminence denied him by the more sensible expression, energetic portamento, and rich and sonorous tones of his rival. Together with *Mingotti* flourished *Signora Frasi,* whose style of delivery was universally pronounced to be grand. Her voice was full, sweet and voluminous, and she was one of the very few who extended her intelligence, and directed her delivery, to the sentiment of the poet. The first woman, at this time, was *Colomba Mattei,* a scholar of Perez and Bertoni. Her manner, though not perfectly in the *grand gusto,* was highly conciliating; and her acting, especially in scenes of passion and distress, powerfully impressed the public. The principal buffa, *Paganini,* though not young when she arrived here from Berlin, nor very warmly received, increased so much in reputation, during the career of IL FILOSOFO DI CAMPAGNA, composed by GALUPPI, that when her first benefit took place, the house was so besieged, that one half of those who presented themselves at the doors found it impossible to gain admission; yet it does

not appear that either her voice, manner, or sensibility, ever entitled her to such extraordinary favour.

The season, 1764-65, presented to the frequenters of the opera the celebrated *Giovanni Manzoli*. The extended fame of this first *serious singer* excited an expectation, which, at his arrival, he fully justified. His voice was a round and powerful *soprano*, equalled only by that of *Farinelli*, and his delivery emphatic and dignified. The admiration and applause these qualifications procured him, notwithstanding his almost total deficiency in execution, were the warmest imaginable: and his appeals to the ears and feelings of the audience, are described as irresistible. With *Manzoli*, the first woman, *Scotti*, sung in an excellent taste. The feebleness of her voice was compensated by its sweetness and flexibility, and her expression was universally felt and acknowledged. *Lovattini*, to a mellifluous and rich-toned tenor, added a taste, a humour, and an emphasis, which secured him high and uniform approbation; and Guarducci, a scholar of Bernacchi, though an inanimate actor, and not happy in his figure and countenance, not only subdued by his clear, flexible voice, and polished manner, the prejudice at first excited against him, but surmounted the disadvantage of arriving soon after *Manzoli* *. *Guadagni*, first known to the Eng-

* Of all the Italian singers, *Guarducci* was the most remarkable for the plainness and simplicity of his style. In a conversation with Dr. Burney some years after he left England, *his* good sense paid that of the English the highest compliment it can receive from a singer: "They" (the English), says he, "are such *friends* to the composer, that they had rather hear an air in its primitive state, than under the disguise of a performer's *riffioramenti*." Were such an understanding as that of *Guarducci* more general among vocalists, how many excellent melodies would escape murder !

lish about the year that brought Giardini to this country, was master of a full and well-toned counter-tenor; and notwithstanding his wild and careless manner, attracted the notice of Handel, in whose oratorios he frequently performed. His figure was uncommonly elegant and noble; and to convey an idea of his acting, it is sufficient to say, that his principles, in that province of his profession, were suggested by his observance and study of the performances of Garrick *. The immediate successor of *Guadagni* was a singer with whose merits many amateurs of our own time are not unacquainted. *Tenducci*, at his first arrival, was only a singer of the second or third class; but afterwards, he so improved himself, especially during his residence in Scotland and Ireland, as to be well received as first man at the opera, and to occasionally make a brilliant figure on the English stage, especially in Dr. Arne's *Artaxerxes*. In the spring of 1772, *Milliço* arrived; a singer of great feeling and expression, and who, in company with *Signora Grassi* (after he had overcome a violent and unjust opposition from the admirers of *Tenducci* and *Guadagni*)

* A conspicuous and noticeable feature in Guadagni's management of his voice, was that of a gradual and most artful diminution of his tones, by which he produced an effect similar to the dying sounds of an Æolian harp. From a force the greatest he was capable of exerting, he insensibly passed to an intonation almost inaudible, seeming to carry, *gradatim*, the source of sound to an indefinite distance.

The acute and truly critical judgment displayed by this singer, I cannot pass unnoticed and unrecommended. Sensible of the seeming absurdity of stooping from the dignity of the character he was representing, to *bow* acknowledgment to an applauding audience, and also of the destruction of all scenic illusion, by returning in obedience to an *encore*, to repeat an air at the end of an interesting scene, his spirit disdainfully declined both, and braved the displeasure expressed by hisses which dishonoured the taste of those from whom they proceeded.

obtained a universal acknowledgment of his merit. The following season introduced to the public the clear, sweet-toned voice, and neat and rapid execution of Miss Cecilia Davies, known in Italy by the name of *L'Inglesina,* and acknowledged by the dilettanti to be inferior only to Gabrielli. About the same time, the vocal merit of Rauzzini was made known here, and applauded. His voice, mellifluous in its tone and flexible in its action, comprehended a register of two octaves; and his taste, delicacy of intonation, and intelligent manner of acting, manifested the strength and extent of his conception, and the cultivation and correctness of his judgment. In company with *his* claims to public approbation appeared those of *Signora Sestini.* Her voice, though not of the most brilliant kind, was powerful and agile; to an elegant figure she added grace and vivacity of action; and her articulation was clear, forcible, and interesting*. The arrival of this general favourite was soon succeeded by that of the very celebrated *Gabrielli.* In Miss Davies, this Italian lady had a powerful rival; and it was sometime before even the discriminating critics were assured of the *superior* sweetness of her voice, and the *unequalled* elegance of her cadences. Though of small stature, she filled the stage with her dignified acting; and, without being mistress of that *bel metallo di voce* possessed by some singers, electrified every auditor with her firm and august intonation. The town had not long been struck with her performance, when the won-

* During several summers, Sestini performed at the Little Theatre in the Haymarket. Since at the same time, she was a pupil of the writer of this history, it is from the authority of his own knowledge that he asserts her uncommon promptitude, not in taking an air by her *ear,* (for she sung readily at first sight) but in comprehending and adopting any hint connected with passion, grace, emphasis, and general propriety of style.

derful singer *Lucrezia Agujari* made her appearance. The compass of her full, solemn, round-toned voice extended from A on the fifth line in the bass, to A in alt. Her execution was rapid, yet marked; and with a strength and majesty of manner rarely witnessed, she was capable of blending a degree of pathos and tenderness which could scarcely be expected from a natural vehemence of temperament bordering on the masculine.

In 1777 were exhibited the talents of *Roncaglia*, of the Bologna school. His soft *grazioso* style was not calculated to fill the area of a large theatre, nor, by consequence, to charm an opera auditory; but to those who had the good fortune to hear him in a chamber, he left nothing to wish. Signora Danzi, afterwards Madame Le Brun, notwithstanding her continual endeavours to *surprise*, sometimes contrived to *please*. Even those who were most offended with her injudicious ambition, acknowledged the good tone, execution, and great and prodigious compass of her voice, as well as her extraordinary knowledge of music*. In 1778 arrived, preceded by his fame, the justly-admired *Pacchierotti*. The

* Madame Le Brun's voice was by nature inclined to the *clear* and *mellifluous;* but a false taste, or affectionate predilection, induced her to imitate the tone of her husband's hautboy, till it was difficult to distinguish the sounds of one from those of the other. Mrs. Weischell, the mother of the late Mrs. Billington, during the latter years of her public appearance, contracted the same reedy tone. I mentioned the circumstance one day to Mrs. Billington, at Fulham, when, taking me to the window, and pointing to an old gentleman, who was walking at the further end of the garden, "Yonder," she said, "is the cause. The applause with which my father's excellence on his favourite instrument (the hautboy) was uniformly received, led my mother to copy its tones till she lost her own. Sensible of her mistake, I have always preferred to emulate, with what success I know not, the more liquid notes of the flute."

natural tone of this singer's voice was sweet, pathetic, and highly interesting. To an extent downwards to B flat on the second line in the bass, he added the power of ascending to B flat, and even C, in *alt*. His execution was equal to the most difficult passages that could be written for him, and his fancy, in the province of embellishment, though chaste and guarded, took an ample range, without neglecting the claims of *sentiment*; the animating soul of all vocal performance. His shake was admirable; his graces and ornaments were all his own; and, in a word, with almost every requisite necessary to move and to delight, he possessed the most exquisite sensibility, and was an enthusiast in his art. The first singer of importance, after *Pacchierotti*, was the *Maddalene Allegranti*. Her voice, not very voluminous, delighted by its flexibility and silver tone, while the taste she discovered in her diversified cadences and closes, excited, and deserved, universal admiration. In the spring of 1785, the arrival of the fine Baritono, *Tasca*, supplied the opera with a valuable adjunct. If mellowness and flexibility were not among the prominent qualities of his voice, its defects were considerably compensated by a firm, decided, cast of tone and expression, that at once certified his power, and marked his judgment. The following season produced on the opera boards, and in the pasticcio called *Virginia*, the extraordinary powers of *Giovanni Rubinelli*. His voice, a true and full contralto, was no sooner heard than admired; while his taste became instantly evident. The neatness of his execution was accompanied with an emphatic grandeur of manner, and a pure and well-accented articulation was combined with considerable originality of embellishment.

In April 1787 arrived Signor Morelli (whose voice not only vied in tone with that of Tasca, but was infinitely more flexible) and *Signora Storace*, a native of England, who had visited the *land of song for*, and *not without*, professional

improvement. The tones of the latter, though, on the whole, tolerably good, scarcely did justice to her taste and spirit: and if, as a *serious singer*, she can hardly be said to have been completely successful, in *comic* characters her humour was easy, striking and natural; and not only our operatical, but our national stage, was enlivened and ornamented by her vigorous and peculiar talents *. About the same time, appeared *Signor Luigi Marchesi.* The style of this *soprano,* elegant and refined in an eminent degree, as well as grand and dignified, was farther recommended by his clear and dulcet tones. If his airs were given with a singular grace, and felicitous variety, of decorations, his recitative was sensible and emphatic. His rapid divisions, novel graces, and running shakes, from the bottom to the top of his compass, were as conspicuous as his firm, manly, and determined intonation. In 1789, the British public was made acquainted with the talents of *Pozzi* and *Giorgi Banti;* whose voices were good, and whose tastes were similar, and pretty equally cultivated, though not of the very first description.

The recollection of the fascinating powers of the late Mrs. Billington almost tempts me to transgress my self-prescribed limits, and enter upon the interesting history of her professional career. I might, indeed, without launching into her memoirs, occupy pages with the enumeration, and florid, but just description, of her great and variegated excellencies; but such a description would only amount to a patient and laborious assemblage of all the higher perfections of the

* Notwithstanding the humble station my judgment allots to musical *performance*, as compared with musical *authorship*, I should blush not to confess, the exquisite gratification with which I have listened at Herne Hill, Surry, to the united voices of Mr. Braham and Madame Storace.

most distinguished female singers whose merits have graced the Italian opera in England.

Napoleon once asked *whether the English were not proud of Mrs. Billington.* The Emperor might have been confidently answered in the affirmative. The patriotism of Englishmen will always be proud at beholding in a countryman, or country-woman, the concentration of foreign pretensions, though they be but the pretensions of a public vocalist.

CHAP. XIV.

HANDEL.

THIS chapter is devoted to the description and career of a musician whose demands upon my panegyric I contemplate with a degree of awe. The colours of poetry would scarcely be adequate to the picture. How then shall the sober tints of historical painting do justice to the diversity and the splendor of his genius? Of the expansive range of the harmonic science, which was the province he did not adorn; which the soil his industry did not cultivate, and his talents enrich? The church, the theatre, and the chamber, were equally obligated to his powers. Every species of voice, and every kind of instrument, owed new charms to the fruits of his imagination; and the lovers of any particular style of music, found themselves to be the admirers of that in which, as a composer, he excelled.

GEORGE FREDERICK HANDEL, the son of a physician, by a second wife, was born on the 24th of February, 1684, at Halle, a city in the circle of Upper Saxony. The policy and wisdom of his father designed him for the profession of the law; but by nature he was qualified, and destined, for a profession more admired than honoured, better extolled than rewarded. Sensible of this, the physician beheld with concern the early propensity of his son, and while he anxiously avoided

all musical connexions, banished from his house every kind of musical instrument. The child, while under the tender age of seven years, and before he had been to a public school, or perhaps, had seen a harpsichord, discovered his *ear* by the spontaneous notes of his voice: and having, notwithstanding the consequent caution of his father, obtained the opportunity of hearing some performer on that instrument, the pleasure he received, instigated the endeavour to acquire the means of practice, though he could devise none for procuring the advantage of an instructor. His secret study was a room in the attic story of his father's house, into which he contrived to get conveyed a small clavichord. Such was the force, or light, of simple nature, that without the subsidiary guidance of a master, his finger found its way on the key-board, and his ear directed it to the production, both of melody and harmony! At least, like Orpheus, he achieved so much, as to give birth to a wondrous story.

About this time, Dr. Handel determining on a journey, to see his son by a former wife, who was then living with the Duke of Saxe-Weissenfells, George Frederick, anxious to visit his half-brother, pressed to be permitted to accompany his father; and, on being refused, watched the departure of the carriage; when, following it, and adding tears to his solicitations, the tenderness of a parent prevailed, and he was taken up. Arrived at the court of the duke, he soon discovered the concert-room, and instantly placed himself at the harpsichord. This self-indulgence escaped particular notice; but a morning or two afterwards, finding means, just after the service, to steal to the organ in the chapel, and touching the instrument before the duke had departed, by the unusual style of his performance he so attracted his highness's attention, that he inquired who was playing. The astonishment expressed by the duke on the performer's very extraordinary powers, when he learnt that the harmony proceeded from a child not yet eight

years of age, and the persuasion he used with his father, to induce his indulgence of so uncommon an impulse, and so promising a gift of nature, gradually prevailed. On his return to Halle, the future prince of modern musicians had the happiness to see himself placed under a master: and the tutor whose good fortune procured him so illustrious a pupil, was Frederick William Zachan, a sound musician, and organist of the cathedral church of that city. After unfolding to his scholar the general principles of his science, Zachan put into his hands, as the best comments upon his instruction, the works of the greatest Italian and German composers. From these fountains the young enthusiast drank so abundantly and rapidly, that he soon became familiar with the secrets of fine composition; and to his daily improving powers as an organ performer, which even during the first two years of his pupilage, enabled him to execute the cathedral duty, he added the composition of fugues upon subjects suggested by his own imagination, or furnished by the fancy of his tutor. At the age of nine, he composed motets for the church; and at thirteen, began to feel himself raised above the scope of any instruction Halle could offer. The following year, therefore (1698), he determined to visit Berlin. At that city he found the opera flourishing under the direction of Attilio and Bononcini. His premature abilities soon attracted general notice, and the king was so liberal as to propose to send him to Italy. Of this favour, however, the young musician was advised to decline the acceptance; he therefore returned to Halle. Soon afterwards, having the misfortune to lose his father, he meditated a change of residence. Several places offered themselves to his choice; but, for what reason is not known, he preferred Hamburg.

At his arrival in that city, he found the opera little inferior to that of Berlin. A great master, Reinhard Keiser, patronised by the Duke of Mecklenburgh, was its director;

and the concern was in a flourishing state. Keiser, however, a man of gaiety and expence, became so reduced in his circumstances, as to be under the necessity of absconding. Upon this occasion, Handel, who hitherto had only played a violin, contended with the performer of the second harpsichord, for Keiser's place. The struggle was arduous. But Handel's already well-known abilities biassed the numerous auditory; who with their importunate clamours fortified his pretensions, and constrained his competitor to retire. But his defeated opponent yielded indignantly, and resolved on revenge. Accordingly, one evening, when the opera was over, he followed his rival from the theatre, at a convenient place made a pass at him with his sword, and, but for a *score* of the piece performed that evening, which Handel happened to have under his coat, would probably have terminated his existence.

Violent measures, whether they fail or succeed, are seldom moderate in their consequence. The attempt at Handel's life was obliged to produce his death, or his immediate elevation. Whatever, before, was thought of his talents, the malignity of his antagonist raised them still higher; the opera managers, young as he then was, regarded him as qualified to be their composer; and in a few weeks, a youth of fourteen justified their honourable opinion of his abilities, by producing a piece that ran thirty nights without intermission.

After staying at Hamburg about three years, and producing two other operas (*Florinda*, and *Nerone*), Handel resolved to visit Italy. To this journey he was determined, by the invitation of the Prince of Tuscany, brother to the grand duke, John Gaston de Medicis. Having heard the operas of *Almeria*, his first production, and *Florinda*, his second, the prince was ambitious of having such a genius at Florence; and in 1702, was gratified with the production of *Roderigo*, the merits of which piece he acknowledged by a

present of one hundred sequins, and a service of plate *. From Florence, after continuing there about a year, Handel went to Venice, where he composed the opera of Agrippina, which was honoured with a career of twenty-seven successive nights. His next visit was to Rome; where he was introduced to Cardinal Ottoboni; and (a gratification of which his great and ardent mind was much more sensible) became acquainted with the persons and the talents of Corelli and Alessandro Scarlatti. From Rome he passed on to Naples; whence, having seen as much of Italy as his curiosity, or his profession required, he returned to Germany. Arriving at Hanover, he found Steffani honouring with his talents the place of *musician to the court.* Handel's relation to Sir John Hawkins, of the manner in which one great genius received another, known to him only by his talents and his fame, is not less honourable to the learned chapel-master of Hanover, than to the illustrious native of Halle. "When I first arrived at that city," says Handel, "I was a young man, under twenty. I was acquainted with the merits of Steffani, and he had heard of me. I understood somewhat of music, and could play pretty well on the organ. He received me with great kindness, and took an early opportunity to introduce me to the princess Sophia, and the elector's son; giving them to understand that I was (as he was pleased to call me) a virtuoso in music. He obliged me with instructions for my conduct and behaviour during my residence at Hanover; and being called from the city to attend to matters of a public con-

* Vittoria, the grand duke's mistress, sung the principal part in this opera; and, according to universal report, conceived a passion for Handel; which, had he been disposed to encourage, would probably have produced the ruin of both.

cern, he left me in possession of that favour and patronage which himself had enjoyed for a series of years."

The growing connexion between the courts of Hanover and London, begat in the scientific German a desire to visit England. He was not long resolving on the journey*. But before he left Germany, he paid attention to his blind and aged mother at Halle, saw his preceptor Zachau, and took leave of some other of his friends. When he arrived in England (in the winter of 1710) the opera was under the management of Aaron Hill. The story of Rinaldo, from Tasso's *Gierusalemme*, wrought into an opera by Rossi, was put into his hands; and its success corresponded with the high expectation raised by the name of the composer †. This justification of the terms in which fame had announced to the English the merits of the German musician, drew from our amateurs the warmest and most pressing solicitations, that he would make London the place of his future residence. But he resisted their importunities; and after a twelvemonth's stay in England, returned to Hanover ‡. Soon after his arrival in that city, he com-

* While Handel was preparing to leave Germany, Baron Kilmansegge was soliciting for him from the elector the grant of a pension of fifteen hundred crowns per annum. The baron succeeded; but Handel's desire to come to England was too strong to be conquered. This being made known to his highness, the musician was permitted to be absent for a twelvemonth, or even more, without either delay or reduction of the grant. On these conditions he accepted the elector's bounty.

† The author in his apology for the imperfections of *his* portion of the work, pleads the haste in which it was written, for the more immediate accommodation of "*il Signor Handel, Orfeo del nostro secolo:*" Mr. Handel, the Orpheus of the age.

‡ On his taking leave of the queen, and expressing his sense of the

posed for the electoral Princess, Caroline, afterwards Queen of England, twelve chamber duets, less simple, but quite as clear and unembarrassed in their texture, as those of Steffani; whose style, in these compositions, he avowedly and very successfully imitated*. After remaining two years with the elector, he was permitted, without any cessation, or diminution of his salary, to revisit England. Arriving in London while the treaty of the peace of Utrecht was in progress, he received a hint from court, that as, in the event of its expected conclusion the following year, a *Public Thanksgiving* would be ordered, it would be necessary that he should compose for the occasion a *Te Deum* and *Jubilate*. To this expectation he attended: and the queen was present at St. Paul's, to hear a composition, the pious object of which was, to return thanks to God for animating the hearts of the late belligerent sovereigns with a wish to spare the further effusion of the blood of their fellow-creatures. With this humane gratitude, the feelings of the Elector of Hanover did not, however, entirely coincide; and when, after the death of her majesty in 1714, he mounted the British throne, his newly-acquired glory was sullied by a mean sentiment of revenge towards a man of stupendous genius, whose fortunes he felt to be at his mercy. Handel's want of punctuality in the observance of his promise to return to Hanover after a reasonable stay in England, might have found some grace: but lending the assistance of his talents and science towards the celebration of a peace to which his highness would have greatly preferred

liberality of her majesty and the English nation, she, with some handsome presents, acknowledged in return, her obligations to his matchless genius.

* The poetry of these pieces was from the elegant pen of Abbate Hortensio Mauro.

the continuance of bloodshed and depredation, the musician seemed to have forfeited all pretensions to pardon.

Whether the ill disposition of George I. towards Handel was more to be charged to malignancy or littleness, cruelty or caprice, the liberal and good-natured Baron Kilmansegge contrived to ascertain. Forming a party to take the pleasure of a fine summer's day on the Thames, he prevailed on the king to share the aquatic enjoyment: then apprizing Handel of the design, recommended him to compose some music for the occasion. This advice he followed, by producing those movements which constitute his celebrated *Water Music:* and they were performed under his own direction, in a barge attendant on that in which were the king and his party. The royal auditor had *ear* enough to be quickly convinced to whose talents he owed the being regaled with strains so mellifluous and grand, so majestic and original; and sensible of the attention paid him by a submission so ingeniously and handsomely expressed, after taking a moderate time to subdue, or to mitigate, his lingering resentment, he expressed through the medium of the baron, a desire to see the composer*. An appropriate apology appeased the offended feelings of majesty, and, no long while afterwards, procured the musician a pension of two hundred a year, in addition to the two hundred granted by Anne.

His recovery of the royal favour determined Handel to make England the country of his residence. The honour

* This royal *concession*, as it has been called, would not, perhaps, have taken place so speedily, had it not been quickened by the king's desire to hear the extraordinary execution of Geminiani, who was unwilling to trust the accompaniment of his performance at court to any other master than Handel.

of his acquaintance was courted by the nobility and gentry: and after spending some time at the mansion of Mr. Andrews, of Barn Elms, Surrey, he yielded to a pressing invitation from the highly-cultivated and tasteful Earl of Burlington, to make his lordship's house in Piccadilly his settled abode. Here the course of his studies, which can scarcely be said to have been interrupted by his occasional direction of that nobleman's evening concerts, was regular and uniform. After a morning devoted to composition, he enjoyed at dinner the society of men distinguished for their genius or learning *. At this hospitable mansion he resided three years; during which period he produced three operas, (*Amadis*, *Theseus*, and *Pastor Fido*,) besides a variety of detached pieces, vocal and instrumental. In compliance with an invitation from the Duke of Chandos, he then undertook the conduct of the music of his grace's chapel at Cannons. What were the advantages of this new engagement, is not known; but the immense expense of erecting so superb a structure as that of which the chapel formed a portion, justifies the idea, that the offer made to Handel for quitting Burlington House, was munificent †. Settled with the duke, he commenced the composition of a suite of anthems. Disdaining all imitation, he manifested in these productions a pure originality. Neither the admirers of Palestrina, of Allegri, nor of Foggia, found in them the style with which their ears were familiar, nor a single passage or idea indicative of an emulation of the elegant models of their favorite master. He

* At the Earl of Burlington's table, Handel frequently sat down with Pope, Gay, and Dr. Arbuthnot; the latter of whom was not only a passionate admirer, but a respectable composer, of music.

† The music at Cannons was, for some years, under the direction of Dr. Pepusch, who had composed for it many services and anthems, which had little to recommend them, except the correctness of their harmonical construction.

sought a freer and a sweeter cast of melody; and to the purity and delicacy of those masters, and the mild and sober beauties of the English church composers, added a richness, an animation, and a fire, that at once marked the copiousness of his invention, and his perfect power to form a style or manner for himself*.

While with the Duke of Chandos, he partly composed and partly compiled, from a former production of his own upon the same subject, and bearing the same title, the music of his English *Acis and Galatea*†, written for him by Gay; music that will never be heard by the amateur, but with a refined delight; never contemplated by the master without the highest admiration.

It was during the last year of his residence at Cannons, that he entered into his engagement with the principal nobility and gentry for composing and conducting operas, the performance of which constituted the object of what was called the *Royal Academy of Music*. Accordingly, his first measure was, to seek and select vocal performers. For this purpose, he went to Dresden, where he found and engaged Senesino, Bercnstadt, and Signora Margarita Duras-

* The musical appointment of the chapel at Cannons was instrumental as well as vocal, and the anthems composed by Handel were in number about twenty. Nearly forty years ago, my friend, the late Dr. Arnold, performed some of these compositions at the Theatre Royal in the Haymarket. My ear still retains the impression of their sweetness, and my mind its sense of their grandeur.

† It is not unworthy of remark, that the music of the fine chorus in this piece, "Behold the monster Polypheme," so much admired for its correct and forcible expression of horror and affright, is borrowed from one of his duets, in which the same notes are applied to words of a very different import! Yet the original application of these notes was approved: so ambiguous, so accommodating, is the language of music!

tanti, whom he brought with him to England. Though the subscription and views of the *Academy* were at first, almost exclusively directed towards Handel, the institution was scarcely established, before Bononcini was invited from Rome. The arrival of this master was the commencement of a contest, which raged with fury, and would have continued much longer than it did, had not the belligerent parties been brought into close contact, by assembling their powers in a single piece. The great question respecting the comparative abilities of Handel, Bononcini, and Attilio, was determined by their conjunction in *Muzio Scævola.* Of this opera, Attilio composed the first act, Bononcini the second, and Handel the third; when the public judgment, by universally awarding the palm to the latter, terminated the competition, and left him without a rival. This victory, however, did not produce all the consequences that were hoped for, and expected: it did not reduce the adversaries of Handel to the necessity of a precipitate retreat, nor even leave the conqueror in possession of the field of battle. Indeed, after the decision just mentioned, some of the best compositions of Bononcini and Attilio, were composed, and performed with applause*. Handel, however, continued to fulfil his engagements with the opera subscribers till the year 1726; when his employment of Signora Faustina, laid the foundation for a dispute, which terminated in the subversion of the whole undertaking.

The applause so freely awarded, and the encouragement so liberally given, by an English audience, to public per-

* *Astartus*, *Crispus*, *Griselda*, *Pharnaces*, *Calphurnia*, *Erminia*, and *Astyanax*, by Bononcini; and *Coriolanus*, *Vespasian*, *Artaxerxes*, *Darius*, and *Lucius Verus*, by Attilio.

formers of any tolerable pretensions, are, too often, more than their confined understandings and limited intelligence can bear. Senesino, one of the many spoiled by favourable treatment, assumed an importance, which Handel, (who without being proud, was thoroughly sensible of the distance between a composer and a singer) was little disposed to acknowledge. The master and the performer were, in consequence, never upon good terms: and when Faustina arrived, the struggle for pre-eminence that took place between that syren and her rival Cuzzoni, gave birth to a refractory and fiery spirit, which, involving that of Senesino, blazed with a triple force, and was not to be subdued, but by the destruction of the institution on which it fed. Handel seeing, or fancying that he saw, in the assumption of Senesino, the original cause, and perhaps, continued support, of the female contention and rebellion, advised his discharge: the directors resisted, and he refused to compose for him any longer *. Under these inauspicious circumstances, the academy tottered through two more years; when, after a career of more than nine, the whole concern became disjointed, and fell to pieces.

This dissolution determining the nobility to raise a new subscription for the establishment of an *opera* in Lincoln's-inn-fields, Handel, in conjunction with Heidegger, re-opened the Haymarket theatre. The term of their partnership was three years. The moment the agreement was signed, he departed for Italy, to complete his vocal corps. From that land of vocalists, he speedily returned with Fabri, and another evirato; as also the females Strada, surnamed del Po, and Bertolli; and the next winter commenced his contest with

* The last songs Handel composed for Senesino, were in the opera of *Orlando*.

the Lincoln's-inn-fields coalition, by the representation of his opera of *Lotharius*. Not dispirited by his indifferent success, at the expiration of his term with Heidegger, (during which were successively composed his operas of *Porus*, *Sosarmes*, *Orlando*, and *Ætius)* he revisited Italy, and bringing from thence, among other singers, the much admired Carestini, re-commenced his operations in the Haymarket, solely on his own account. His success was not very encouraging, nor that of his adversaries much more flattering than his own. Though these results might have taught both parties, that *two* operas were more than the town would, or could, support, their only effect was a local and mutual change. The nobility, with Farinelli, Senesino, and Montagnana, returned to the Haymarket; and Handel, with Strada, Bertolli, and Waltz, went to Lincoln's-inn-fields. Unable to make here any stand against his wealthy and numerous opponents, he removed to Covent Garden *.

Here, again, he proved an unequal antagonist for so powerful a phalanx as the nobility; and no stronger demonstration could be given of his high and intrepid spirit, than the firmness and resolution with which he so long withstood their united strength. But of the *native* worth of the noble directors, and of the *professional* characters of their vocal performers, he thought too humbly to be easily induced to submit to such adversaries †. His unyielding fortitude, during

---

* The particulars of the engagement Handel made with Rich the patentee, are not known. But an unsettled debt, for the liquidation of which he some years afterwards set for that manager an English opera, written by Smollett, and entitled *Alceste*, sufficiently announces how far from advantageous was the undertaking.

† It must, however, be confessed, that the opposition which could not subdue his manly spirit, appears to have somewhat shaded the lustre of his unparalleled genius. The operas of *Parthenope*, *Porus*,

three years of exertion at Covent Garden, drew from the funds almost the whole of his former savings *; and the losses that could not conquer his indignant pride, preyed upon his prudential feelings, and injured his health. The waters of Tunbridge, assisted by a prescribed regimen, it was hoped, would repair his enfeebled frame, and fortify his mind: but neither the disorders of the body nor of the intellects, when gradually and slowly contracted, are immediately remediable. To a failure of the rational faculty, was added the affliction of a stroke of the palsy; with his mental powers, he lost the command of his right hand †. Happily, he was advised to try the vapour-baths of Aix-la-Chapelle, the perspiration produced by which, (to the astonishment of every one) speedily restored both his corporeal and intellectual vigour ‡.

Returned to England, he made another effort at Covent Garden, where he performed his operas of *Atalanta*, *Justin*, *Arminius*, and *Berenice*; but with little better success than he had before experienced. This induced, or rather necessitated, his seeking a provision against another immediate loss. An engagement with the Earl of Middlesex, afterwards Duke of Dorset, secured him an indemnity, under

Sosarmes, *Orlando*, *Ætius*, *Ariadne*, and others, composed in the full-blown vigour of his mind, ought not to have yielded in general merit to the pretensions of his earlier pieces.

* He had amassed somewhat more than ten thousand pounds.

† That hand, whose skilful power had so often, and so long, delighted the world, was now, alas! useless to its owner.

‡ Going from his last bathing immediately to the organ of the great church of the city, he performed in such a style, that the Catholics, forgetful, for a moment, of the impossibility that Providence should interpose for the recovery of a sick heretic, imputed his restoration to a miracle!

which he cheerfully commenced the composition of two new operas, *Faramond* and *Alexander Severus**. After producing three other operas, *Xerxes*, *Hymen*, and *Deidamia*, all which were represented between the years 1737 and 1740, the genius of this illustrious master forsook the operatical province of composition, and took a new and a nobler direction. A serious and settled reflection on the higher character of the *Concerto Spirituale*, so much cherished abroad, determined him to devote his future efforts to the production, and public performance, of sacred music in England. Intimately acquainted with the language and sublimity of the Scriptures, he saw in the field they offered for the higher exercise, and fuller display, of his talents and science, an opportunity that it behoved him not to neglect. In the instrumental anthems he had composed for the Duke of Chandos, and four others performed at the coronation of the late king, his genius for the grand and solemn style of composition had been most successfully tried; and the very favourable reception of his oratorio of *Athaliah*, at Oxford, in 1733, on occasion of a solemnization of a *public act* in that university, seemed to assure him that a London audience, struck with the dignity of such music as he was conscious he could produce, and feeling the propriety of a sacred drama during the Lent season, would not fail to encourage the annual performance of oratorios in the metropolis. Of this, the recollection of the applause excited by the performance of his *Esther* † at the Academy of Ancient

* He engaged with his lordship for the certain receipt of one thousand pounds for the two pieces.

† The oratorio of Esther was composed as early as 1720, for the chapel of the Duke of Chandos at Cannons: and in 1731, was represented in action by the children of the King's Chapel, at the house of

Music in 1731, and of that oratorio, and his *Deborah*, at Covent Garden, in 1732, made him the more confident: and on his return from Aix-la-Chapelle, he began his preparations, by setting Dryden's Ode for St. Cecilia's Day, entitled *Alexander's Feast*. To the general beauty of his melody, appropriateness of expression, and richness of accompaniment, he added in this piece, all the regular majesty of legitimate fugue, emphatic bursts, and rolling fulness, of choral combination. And the additional gratification of being treated between the acts, with a concerto on the *rex instrumentorum*, by the finest organ executant, then living, rendered the whole so grateful to the general ear, that he resolved to pursue the scope offered to his genius by this magnificent species of entertainment.

Though several of his oratorial pieces were not *representative* (as *Alexander's Feast*, *L'Allegro ed Il Penseroso*, the *Occasional Oratorio*, *Israel in Egypt*, and the *Messiah*,) for the most part, they wore a dramatic form *.

Mr. Barnard Gates, in James Street, Westminster. Its first *public* performance was in April 1732, at the great room, Villiers Street, York Buildings. Its second, in the following May, at the King's Theatre.

* The words of these were generally written by Dr. Morell. Upon the subject of opposing opinions between the musician and the poet, in respect of the concordance of the music of one with the words of the other, curious stories are related. One is, that on a certain occasion, instead of receiving kindly a friendly hint from the doctor, that a particular passage in one of his songs was a little at variance with the sense of the poetry, his dignity was offended, and his rage inflamed. "Vat," exclaimed the high-spirited German, with the anger of insulted pride, "you teach me music! De music, Sir, ish good music. It is your words, ish bad!. Hear de passage again;" (repeating it vehemently on the harpsichord) Dere;—"Go you make vords to dat music."

And little as the manner of performing oratorios is adapted to the exhibition of a *dramatis personæ*, it must be confessed, that no trivial portion of interest is derived from a personification, in which each performer, speaking and singing in his appointed character, sustains, animates, and carries on, a regular and consistent story: and the ultimate and lasting fame of the above particular productions, though an argument in their favour, as sterling and sublime compositions, says nothing in contradiction to this position. The coldness, however, with which the *Messiah* was at first received, (a circumstance, I grant, not very honourable to the taste of England's metropolis) seems to indicate some latent deficiency; and as that deficiency is not discoverable in the *music*, we naturally look for it in the *words;* and, recollecting that the words are *sacred*, are obliged to seek it in the want of a consistent and dramatic series of incidents.

This transcendent oratorio was first performed at Covent Garden Theatre, in the year 1741. Its unfavourable reception determined the composer (whose judgment of its superior merit could not be shaken by the injustice of an English audience) to try its effect on the more susceptible feelings of a Dublin auditory. In Ireland, it was heard with admiration. The expressive force and pathos of the recitatives and melodies, and the superlative grandeur of the choral part of the work, were equally felt; and the whole was hailed as a wonderful effort of the harmonic art. Taught by the better criticism of the sister kingdom, England, at his return, discovered the excellence to which she had been so unaccountably blind, and lavished her praises on what she had before dismissed with disgrace, or without approbation. His next sacred production was *Samson*, founded on the *Samson Agonistes* of Milton. The London amateurs, rendered wise by their former error, were alive to the excellence of a piece, which the composer himself never knew whether he ought to place

above or beneath his *Messiah*, and were rapturous in their applause. He continued to delight his audiences with his own performances between the acts; and the favourable reception of a set of six concertos for the organ, which he had recently published, encouraged him to print a second set, consisting of twelve. These pieces, hastily produced, and consequently less elaborate, and of slighter texture, did not support the credit obtained for him by the former work, as a composer of instrumental music; and while the first set continued to be performed at every public and private concert, in every church, and in every chamber, the second laid quietly on the shelf, and suffered a comparative oblivion.

In the winter of 1742-3, a partial relapse into his former disorder necessitated his revisitation of the baths of Aix-la-Chapelle, the restorative effect of which permitted his speedy return; when a benevolence of sentiment, combined with feelings of gratitude, induced him not only to grant the performance of his *Messiah*, in aid of the finances of the Foundling Hospital, but to present the charity with a copy of the *score* and *parts*. This liberal, or careless act of the composer, the subscribers chose to construe into a limitation to Handel and themselves, of the future right of the performance of this oratorio; and they actually resolved upon an application to parliament for the establishment of their supposed privilege! To this application, however, they soon discovered, both that the author's concurrence was necessary, and that such a concurrence they would never obtain*.

* When some of these gentlemen waited upon Handel with their *reasonable* requisition, the musician, bursting into a rage which the music he has put in the mouth of Polypheme would scarcely express, exclaimed, "Te Teuffel! For vat sal de Foundlings put mein oratorio in de Parlement? Te Teuffel! mein music sal not go to de Parlement."

In the Lent of 1744, Handel produced his *Semele*, the performance of which, though the piece was not sacred, experienced no opposition from the *powers that were*, nor excited any objection, in even the *pious over much*. Indeed, its flattering reception induced a new and firmer resolution to confine his future efforts to the oratorial province of composition; and he accordingly produced in succession, his *Susanna*, and *Belshazzar*, his *Hercules*, and the *Occasional Oratorio*, his *Judas Maccabæus*, and *Joseph*, his *Alexander Belus*, and *Joshua*, his *Solomon*, and *Theodora*, his *Choice of Hercules*, and *Jephtha*, and a piece called *The Triumph of Time and Truth*. In each of these productions, he displayed, in a lesser or greater degree, that sweetness and purity of melody, firm and decisive expression, exalted nobleness of idea, artful contrivance, and rich and sonorous combination, which form the great characteristics of his music.

In this new career he continued, with unabated vigour, till the year 1751, when he was afflicted with a disorder in his eyes. It proved to be a cataract; from the misfortune of which, repeated attempts were made to relieve him, but in vain. On the first attack, his usual flow of spirits had left him; and now he became forlorn and dejected. Unable to conduct his oratorios, he placed in his seat a Mr. Smith, the son of his copyist, a young man of considerable abilities, and not inadequate to his new and honourable station. The composer, nevertheless, with his extempore execution on the organ, continued to delight his auditory between the acts; and, placed at his conductor's elbow, still assisted in the general direction of the performance*.

* The spectacle of the venerable musician led forward to the front of the stage, to make to the public his personal acknowledgment for their favour and protection, has been described to me by a friend,

That his loss of sight preyed upon his spirits, and affected his health, will naturally be supposed. The painful truth is, that he felt despondent under it; and that about the beginning of 1758, his appetite failed him, and he was rapidly declining. Nature and art, however, supported life till the April of the following year, on the 14th of which month, he expired, in the seventy-sixth year of his age *.

He was buried in Westminster Abbey. The funeral service was performed by Dr. Pearce, bishop of Rochester, assisted by the choir. A monument designed by Roubiliac, representing the GREAT MASTER at full length, and in an erect position, points out the place of his interment. The ingenious and skilful sculptor has placed a scroll in his hand, bearing the words "*I know that my Redeemer liveth,*" accompanied with the subject of the melody applied to that affirmation in the oratorio of the *Messiah.*

As a *man,* Handel may justly be ranked with the moral and the pious; as a *scholar,* with the general class of the well educated; but as a *musician,* he is above all rank, for no one ranks with him †. His ideas had never any alliance with

who frequently witnessed the ceremony, as deeply affecting. And when *Samson* was performed, the song,

Total eclipse,—no sun, no moon,
All dark amid the blaze of noon,

sung while the sightless composer was sitting beside the organ, every heart was affected, and every eye in tears.

* His settled income was only 600*l.* a year; yet, notwithstanding his heavy and repeated losses, he died worth about twenty thousand pounds; which, with some trifling exceptions, he left to his relations in Germany.

† The remarks made by cynics respecting his appetite, are puerile, and amount to an indecent, though an indirect satire, upon the

tameness or inanity: his invention appears to have been always ready, rich, and wonderfully accommodating to the subject in hand, whether gay or serious, cheerful or solemn, light or grand. He wrote quickly; but the motion of his pen could rarely keep pace with the rapidity of his imagination: and most of his finest thoughts were the birth of a moment. For the most part, he is very original; and where he shines the brightest, the lustre is uniformly his own; yet whatever he appropriates he improves. It has been said of *him*, as of Cicero, that whatever he touched he turned to gold: but it might with more correctness be affirmed, that his judgment rejected what was not originally gold, and that the gold he borrowed he refined. In some composers we find sweetness, in others grace; in these tenderness, in those dignity; here we feel the sentiment and force of character proper to the theatre, there are struck with the grandeur and the solemnity claimed by the service of the church: but in Handel, we discover all these properties; and what indisputably entitles him to pre-eminence over all other musicians, ancient and modern, is the truth, That while he equals them in every style but one, in that one he transcends them all; his mellifluous softness, and dignified mirth, fire, energy, and purity of pathos, have been approached by various masters; but to his *sublimity* no one has been able to soar. While I listen to his *Allelujah Chorus* in the *Messiah*, his *Horse and his Rider* in *Israel in Egypt*, or the nobler portions of his *Dettingen Te Deum*, the massy grandeur appeals not only to my ear, but to my soul; it seems even to excite another sense;

dignitaries of that church, whose cause his music contributed to support and emblazon. If a moment of irritation sometimes extorted from him a profane expression, he might plead the *highest* examples; and if he had no mighty quantum of Latin, and less of Greek, to sneer at his deficiency would be to deride the majority of collegiate scholars.

I *see* the glory that is celebrated, and am profane enough to extend its image to the composer.

If Handel is ever beneath himself, it is when he descends to minute or verbal imitation; when neglecting the *sentiment* for the sake of the *word*, he wastes his strength upon detached ideas, and endeavours to copy objects with sound, instead of pointing his powers at the affections and susceptibilities of the heart*. Yet it must be confessed, that sometimes, while his carelessness neglected, his lax judgment even opposed the sentiment. In the *Messiah* we hear a Christian choir lamenting *that they have gone astray*, in a strain, the vivacity of which would well express the sense of the liveliest chorus of the priests of Dagon; and in *Alexander's Feast*, Thais is described *lighting another Troy*, by the slow and graceful movement of a minuet. But these specks in the luminary of Handel, are visible only when obtrusive criticism casts a mist over the blaze of his general light, and cheats us of a proffered pleasure.

To go into a detailed examination of this composer's excellencies, would be to trace him through a numerous catalogue of the finest productions of his time; to inspect and display the original and diversified beauty of his concertos for various instruments; the dense harmony, deep science, and felicitous involutions, of his harpsichord lessons; the accumulated examples of every species of operatical merit, in his Italian dramas; the voluminous assemblage of grandeur enlivened by brilliancy, in his oratorios: and the solemn sub-

* The reader will scarcely require to be reminded of Handel's broken passages, for expressing the *leaping of frogs;* the rapidity and contrary direction of the first and second violin parts, in resemblance of *the motion and buzzing of swarms of flies:* and a long extended note, to convey the idea of a *stationary sun*. (See the scores of *Israel in Egypt*, and *Joshua*.)

limity predominant in his ecclesiastical compositions. This would be endless; or at least, more suitable to a work of musical biography, than to a general history of the harmonic science. Instead, therefore, of scrutinizing and illustrating the ingenious plan, and happy execution, exhibited in his concertos, overtures, and other instrumental pieces; the delicacy, spirit, nobleness, and characteristic expression, of his airs, and the polished fabrication of their accompaniments;—instead of discussing these, I shall content myself with saying, that as Nature had been bountiful, he wisely expressed his gratitude, by improving her gifts; that born with a wonderful compass of genius, he followed its dictation with an equally astonishing constancy and perseverance; and united in himself more ability and greater industry, than any other musical composer could ever boast; that though he surprises us with the magnitude of his talents and his exertions, we cannot contemplate the combined causes of his superiority, and wonder at the effect. While the beauty of his works commands the admiration of all, their extent will be an eternally-exciting example to the young and ardent musician. *His* ear charmed with their excellence, and his soul fired with the applause they awaken, the student will scrutinize, that he may copy, his merits; mark his steps, in order to follow his course, and panting for his fame, dare to emulate his greatness.

CHAP. XV.

HAYDN AND MOZART.

HAYDN.

HAD the world never produced a Purcell, a Handel, or an Arne, we might pronounce Francis Joseph Haydn the greatest genius that ever devoted itself to the cultivation of the harmonic art. Of the present highly improved state of instrumental composition, he may indeed, justly be denominated the father; since to the brilliancy of his creative imagination, and the fund, and felicitous employment, of his science, we are indebted for effects, the novelty and the force of which are equally surprising and delightful.

This admirable musician (a native of Rohrau, a small town fifteen leagues from Vienna) was born in 1732. His father, in as humble a station as that of a cart-wright, uniting with his trade the office of a parish sexton, had a good tenor voice, and was sufficiently master of the harp to accompany the voice of his wife. His son, at the early age of six, discovered his musical propensity, by the precision with which he beat time to their performance. A relation of the name of Frank, well acquainted with music, and struck with the child's premature susceptibility of *measure*, prevailed on his parents to trust little Joseph to his care and instruction. With this friend and tutor he had not long been before the melody he

contrived to produce from a tambourine, and the manner in which he exercised a delicate and sonorous voice, began to spread his reputation through the canton. *Reuter, Maitre de Chapelle* of St. Stephens, the cathedral church of Vienna, and who was seeking children for his choir, called upon Frank, in consequence of his little cousin's fame, heard the boy sing, and was too much pleased with his voice, and the style in which he executed a canon, *at sight,* not to covet so valuable a recruit; and at eight years of age, Joseph passed from the abode of his fostering relation to the school of St. Stephen's choir. Here his industry kept pace with his love of the profession to which he was destined; and though only two hours of application each day were exacted, he generally practised fifteen or sixteen. The genius and enthusiasm that induced, perpetuated this habit, and his progress was inevitable and rapid. Nevertheless, *Tantæ molis erat Romanam condere gentem,* so arduous a task he found the accomplishment of his science, that after five years of close and incessant study, he produced a mass which only excited his tutor's ridicule*. Sensible of his theoretical deficiency, he determined to apply himself more immediately to the rules of harmonical combination and evolution; and meeting with the treatise by Fux, soon made himself master of many material secrets that had escaped him; and sensible of his own daily improvement, notwithstanding the want of money, of a fire, and almost of an instrument (for the harpsichord in his naked and freezing garret scarcely deserved that name), he pursued his studies with felicity, and astonishing success.

* Since, however, Reuter did not think proper to descend to the trouble of teaching his juvenile pupils counterpoint, he was but ill-entitled to derive entertainment from their harmonical ignorance.

It happening about this time, that the Venetian ambassador, *Corner,* then resident at Vienna, had a mistress whose passion for music induced her to retain the composer *Porpora,* then advanced in years. Haydn, aware of the advantage he might derive from such an association, contrived to get introduced into the family as a lover and practitioner of music. He pleased his Excellency, who took the young musician with him to the baths of Manensdorff; but *Porpora,* who, as the retainer of the Venetian's fair *Wilhelmina,* was of the party, formed the great object with Haydn. He listened with profit to his accompaniment of the lady's voice; acquired the best Italian style of singing; and at his return to Vienna, took, at day-break, a first violin at the church of the Fathers of the Order of Mercy; afterwards performed the organ at the chapel of Count Haugwitz; at noon, sung the tenor part at St. Stephens; and devoted the rest of the day, and great part of the night, to private study and practice *.

The allowance of six sequins (or three pounds) per month from the Venetian ambassador, and a seat at the table of his secretaries, had supplied a kind of independence which now he began to derive from the liberality of a peruke-maker. *Keller,* who at the cathedral had so often, and so rapturously listened to the fine tones of his voice and his tasteful style of performance, was happy in persuading him to share his humble fare and dwelling, and let his friendship empower

* Haydn's musical education was irregular and almost casual; and it is perhaps, to his having had no fixed master, his collecting his intelligence from various sources as they occurred, and making his own unbiassed observations on the compositions of others, that we should in a considerable degree attribute the independence and originality of his style.

him to pursue his studies. The proferred kindness was accepted; the peruke-maker had two daughters; and Haydn's marriage with the eldest, proved no source of future felicity. Persisting in his application, he produced piano-forte sonatas for his pupils, and minuets, allemands, and waltzes, for the *Ridotto*. Performing one evening in company with two professional friends, a serenata under the window of Bernadone Curtz, director of the theatre of Carinthia, the manager, struck with the originality of the music, came down stairs, and learning that it was Haydn's composition, instantly engaged him to set an opera entitled *The Devil on Two Sticks:* the piece was favourably received; and the composer's reward was twenty-four sequins.

Vocal music, however, was neither the natural forte nor the natural bent of Haydn; and the next year (his twentieth) he fell into, and fixed upon, his proper tract. A set of six trios proclaimed the peculiar happiness and novelty of his ideas, and begot that complaint against "dangerous innovations," which generally evinces the worth as well as the necessity of the dreaded reform*. The charm of genius soon allayed the rising tempest of fanaticism, or envy, and his first quartetto in B flat, established his *new church*. The young musician now quitted the abode of his father-in-law, for the residence of Mr. Martinez, where lodged Metastasio; and now the same roof covered the first living poet, and the most eminent symphonist of his time†. From the house of Martinez,

* The Emperor Charles the Sixth, not contented with being the patron of rigid fugists (how seldom monarchs *are* satisfied with being that which they ought to be!) was a fugist himself, and scorned nothing so much as a freedom of fancy, and warmth of expression.

† Dining every day with Metastasio, he collected from the intelligent and communicative poet some of those general rules on which

and after six years of penury, Haydn was invited into the family of Count Mortzin. Hearing in the concert-room of this nobleman, a symphony of Haydn, Prince Antony Esterhazy, an ardent amateur, was so delighted with the composition, that he expressed his wish to have the composer for the second leader of his own orchestra. With this desire the Count's courtesy complied; and some time afterwards, the young German was received into the Prince's service; and at the death of his patron, a year afterwards, into that of his successor Nicholas.

In the establishment of this Prince, and at the head of a grand orchestra, Haydn possessed the means of more fully developing his powers. The regular studies of the morning; attendance at the Prince's opera, or concert, in the evening; and the hours which he spent with his friends and Mademoiselle Boselli, a charming singer attached to the Prince's band, formed the occupation of his time for more than thirty years, and diminishes our wonder at the multiplicity of his compositions. With the beauty and accomplishments of this young lady Haydn was powerfully affected; but from the honourable sentiments that prevailed, generally, in the character of the musician, it does not appear probable that he would have entertained, or indulged, the passion by which his conduct was afterwards so powerfully, and lastingly swayed, had not the perverse piety, and fanatic predilection of Madame Haydn for the company of priests, too often the disturbers and pests of those families into which they are imprudently admitted, driven her husband from home,

rest the perfection of the fine arts, and which, together with the instructions he at the same time received in the rudiments of the Italian language, both polished and expanded his mind.

and compelled him to seek consolation in the society of Mademoiselle Boselli*.

Great as was Haydn's native wealth, far from always depending on his own stock, he frequently fed, or manured his imagination, with the floating riches of other times and other countries Some years after his establishment with Prince Nicholas, and when his style was too settled and confirmed to be disturbed and enfeebled, he consulted the national melodies of the Ukraine, Hungary, Scotland, Germany, Sicily, Spain, Russia, and every territory in Europe†. It is said of him, that with all the supplies of nature and subsidies of art, it was only under certain circumstances that he could command his imagination. Like Buffon, who, in order to insure success to his labours, found it necessary to put himself in full dress, Haydn was obliged to attend to the equipment of his person before he could depend on the powers of his mind; and was not in full possession of his genius till he had put on a ring presented to him by the liberality of Frederick the Second‡.

As the works of this master accumulated, his fame continued to spread, till his superiority, as an instrumental composer, became so prevalently acknowledged, that to offer a reward to the musician who should produce the best sym-

* The incautious conduct of musicians and actors has, for a long while, placed their moral characters almost upon a level with those of priests and princes: in time, I fear, they will all be confounded.

† Paesiello often resorted to the same resource. It was upon an ancient air, supposed to be of Grecian origin, that he founded his beautiful romance of *Nina*.

‡ Possessed of this *magic ring*, he might easily produce the sublimest music: the mystery is, how, before its presentation, he could compose so well as to merit the acquisition of such a charm.

phonies, was rather a handsome mode of complimenting Haydn, than an invitation to the exertion of general talent. About the year 1760 such an instance occurred. It being, at that time, in contemplation at Madrid, to celebrate the funeral of Christ by a service denominated the *Entierro*, consisting of a sermon successively explanatory of the seven words pronounced by Jesus on the cross, and comprising intervals to be filled up by suitable compositions, an advertisement was circulcated through Europe, tendering a liberal compensation to the composer who should furnish seven symphonies the most expressive of the sentiments connected with the sacred words. This was a task sufficiently fantastical to titillate the imagination, and excite the exertions, of any German composer; but Haydn was expected to undertake it, and every other musician was quiescent. He set himself to work, and in the fervour of an enthusiasm roused by that visionary fondness for imitation, which deteriorates too many of his compositions (and from which even his great superior, Handel, was not wholly exempt), he composed those seven symphonies in which (as an infatuated devotee would say),

> "*Spiego con tal pietate il suo concetto,*
> *E il suon con tal dolcezza v' accompagna,*
> *Che al crudo inferno intenerisce il petto.*"
>
> DANTE.

> His thoughts so softly, sweetly, he explains,
> Stern Hell relents, and owns the melting strains*.
>
> BUSBY.

* Haydn (some say Michael Haydn, the composer's brother) employed these movements afterwards as accompaniments to vocal melodies, which his skill and ingenuity adapted to the prescribed harmony.

But powerful and commanding as was the genius of Haydn in the province of *instrumental* composition—splendid and original as were his conceptions—judicious as we find their general arrangement—grand and varied as the effect he uniformly produces—nature had not crowned her gifts with that exalted, glowing, and intense feeling, which, not satisfied with sounds alone, pants for the riches of applied sentiment, and seeks them in the treasury of the poetic muse. He was not a great vocal composer. His *Armida, La vera Costanza*, and the *Speziole*, saved from the conflagration of the archives of Eisenstädt, which destroyed his other operas, serve to inform us of the superiority of his cotemporaries Sacchini, Cimarosa, Zingarelli, and Mozart, in theatrical composition: and no critic will compare his masses and oratorios with even the least excellent of the sacred music of his great predecessor and countryman*. If, however, nature withheld from the native of Rohrau those exquisite sensations which delight in song, and which only song can express, it was, that she might be the kinder to the world of music. Pergolese and Leo, Scarlatti, and Gluck, Porpora and Picini, had almost perfected *vocal* composition; but a Haydn was wanted, to give a new soul to the orchestra; to animate its frame, and teach it the language of passion and surprise. He came, and effected his purpose. To hear the nobler portion of his symphonies, is to be justified in applying to their author the compliment paid by Pope to the immortal Handel:

> "To move, to stir, to shake the soul, he comes,
> And Jove's own thunder follows Mars's drums."

* Were I to make any exception to this general remark, it would be in favour of Haydn's *Stabat Mater*, the beauty, order, and

It was not till he had long been the subject of European encomium, that Haydn seriously meditated a temporary absence from his native country. At length, it happened, that deprived by death of the society of Mademoiselle Boselli, and pressed, almost at the same time, to visit Paris, Naples, Lisbon, Venice, London, and Milan, for the purpose of furnishing those cities with new operas, he was tempted to accept the proposals of my late friend, Mr. Salomon. That excellent violinist, conceiving that the presence of the German symphonist would impart not only a new importance, but a fashion, to his concerts, was happy in his power to persuade him to prefer England to the other countries to which his talents had been invited. With Salomon's proposal of having twenty concerts in the year, and giving him fifty pounds for each performance, Hayden complied; left for a short period (not without reluctance) his friend and patron, prince Nicholas; and, in the spring of 1790, arrived in London; where he remained a little more than a year. Besides the twelve new symphonies with which he delighted Salomon's subscribers, he produced a variety of instrumental pieces; and in every instance, acquitted himself in a style worthy of his science, his genius, and his long established fame.

Not to fatigue, or disgust the reader with the puerile and ridiculous stories circulated, respecting the visit of a nobleman who requested his instructions in counterpoint; the composer's personal pursuit of a naval gentleman who, as he thought, had paid him too liberally for the composition of a march; and the silly refusal of a strange music-seller (a

lucidity of which exhibits a copious portion of science, and its most felicitous application.

strange music-seller, certainly!) who refused to take his money for any compositions but Haydn's*—I shall content myself with observing, that the harmonious German's two greatest gratifications in London were those of hearing the performance of Handel's music at the *Ancient Concert*†, and visiting the *Philharmonic Society*. His general reception and treatment in London was honourable to the taste and liberality of the musical portion of its population, and so flattering to the feelings of the musician, that after returning to Germany for three years, and attending to the claims of his Prince, he, in compliance with an invitation from Gallini, then manager of the King's Theatre, repeated his visit. Gallini had engaged him to compose an opera, which was to be prepared with the greatest magnificenee. The *Descent of Orpheus* furnished the subject; the composer commenced his task; but the manager not readily obtaining permission to open his theatre, Haydn grew tired of waiting, left *Orpheus* to descend as he could, and returned to Austria‡.

* If any thing can transcend the absurdity of these frivolous conceits, it is the tale relating to the resignation of Prince Esterhazy's band, including Haydn's asserted freak of writing upon the latter page of each performer's part, "Put out your candle, and go about your business."

† The fact that Handel's music is better known, and more extolled, in England than in Germany, does not say much in favour of the genuine taste, or genuine patriotism, of the country which has supplied us with such magnanimous sovereigns.

‡ A story told of Haydn and Mrs. Billington, whom he visited during his second stay in England, must not be omitted. He found her sitting to Sir Joshua Reynolds. The picture represented her listening to the celestial choir. "The portrait," he exclaimed, "is a striking likeness; but Sir Joshua will pardon me, if I say, that he has made one very material mistake. The lady is listening to the angels; but the angels ought to have been listening to her."

In one of his visits to London, he had the satisfaction of an interview with the king and queen, by whom he was received in a manner honourable to all the parties. And the university of Oxford sent him a doctor's diploma. Nevertheless, it was expected that, *pro forma*, he should transmit a specimen of his musical qualifications. He accordingly sent one, consisting of a composition, so constructed, that it might be read in any way, backwards or forwards, from the top to the bottom, or from the bottom to the top, without being divested, either of air or harmony. A piece so composed is called a *Canon Cancrizans*: and the following is Haydn's *Academical Exercise*.

CANON CANCRIZANS. *a 3 Voce.*

Thy voice, O Har - mo - ny is di - vine.

Thy voice, O Har - mo - ny is di - vine.

The sum Haydn carried with him from London, was augmented by the profits of a few concerts, which he gave on his return through Germany *. As the pay of a German prince, notwithstanding his natural hauteur, is less in cash than in complaisance, this increase of the composer's gains was very acceptable. He was now easy, and at leisure to enter upon a work of length. The majestic strains of Handel were still thundering in his ear; and he had two reasons for wishing to compose a second oratorio: first, the laudable ambition would be gratified, of aspiring to, or contending with, the sublimity of his great countryman; secondly, he would, by even a moderate imitation of such solid grandeur, obliterate the remembrance of his former failure in that province of composition. It was scarcely yet forgotten, but soon might be, that his *Tobias,* produced in 1774, was not a very splendid performance. At the age of sixty-three, he commenced what he evidently intended for his greatest work. At the end of 1795 he began his oratorio of the *Creation,* and at the beginning of 1798 completed the undertaking, saying, "I have spent much time over the piece, because I intended it should last." In the succeeding Lent it was performed, for the first time, at Schwartzenberg palace, at the request and expence of the *Dilettanti* Society. It was received, says a writer, who tells us he was present, with the most rapturous applause; and I can easily believe him; because the audience were unacquainted with the sublime loftiness, and profound contrivance of Handel, and went to the Schwartzenberg Palace with ears and minds prepared to be enchanted. But what are the real and prominent features of this composition? A series of attempted

* He received here about fourteen hundred pounds.

imitations of many things inimitable by music, the sudden creation of light happily expressed by an unexpected burst of sound, airs not abundantly beautiful or original, smothered with ingenious accompaniments, and choruses in which the composer toils under his incumbent weight, labours in fugue, copies with a faint pencil the clear lustre of a glorious prototype, and supplies the absence of true taste and dignity, with the congregated powers of a complicated band *. My respect for the great talents of Haydn obliges me to be sorry that his judgment did not forbid his compromising himself in oratorial composition. In his operas and cantatas, his failure was only partial; in his oratorios, almost total. But it should be the first policy of so great an artist, *never* to be seen failing; never to let it appear that he *can* fail †.

About two years after the production of his *Creation*, Haydn composed his *Seasons*. In this piece he was more successful, because he was less out of his natural tract. Not including the complicated grandeur of numerous voices and instruments, that ponderous combination and multiplied intertexture and evolution, manageable only by such powers as those of the composer of *Samson*, the *Messiah*, and

* If in any one of the melodies of the *Creation*, I could discover the celestial grace of Sacchini, in the recitatives the profound science of Sebastian Bach, or in the choruses, a single sample of that transcendent force of imagination, profound adjustment of parts, or sublimity of aggregate effect, so uniformly conspicuous in Handel, I would allow Haydn to be an oratorio composer.

† Haydn (a Catholic) really was, or really thought himself, very religious. At his first sitting down to the composition of his *Creation*, he prayed the *Virgin* to enable him to praise God worthily. The *Queen of Heaven*, sensible of his circumscribed powers, or of her own, or of both, does not appear even to have made the attempt.

Israel in Egypt,—the *Seasons*, lay within the compass of his strength, and only betrayed his *awkwardness*. It is not a little curious, that a master, whose whole *distinguishing* greatness lay in the instrumental province of his art, should conclude his career with a vocal composition. The *Seasons* was his last production *.

Soon after this, his once comprehensive and expatiating mind became so imbecile as to be reduced to two ideas; the apprehension of bodily sickness, and the dread of lacking support. His constant and almost sole enjoyment now consisted in sipping tokay †. In 1805 he became so debilitated and disabled, as to give birth to the report of his death. The Paris papers echoed the mortal announcement: and that once illustrious body, the *National Institute*, (of which he was a member) acknowledged his claims to its honourable notice, by the celebration of a mass to his memory. The intelligence of this funereal deploration, bestowed upon a living man, amused him exceedingly: even the grateful impression made by so marked an honour on his still susceptible heart, did not prevent his pleasantly exclaiming, "O, why did not the learned and liberal body apprize me of their munificent intention, that I might be present to beat time to the performance of my own mortal rites!"

Infirm as he was at this time, his decay (both corporeal

* After this piece, he did not, strictly speaking, *compose* any thing. The quartetts he attempted were never finished: and the few publications he subsequently sent to the press, consisted only of old Scotch tunes, to which he condescended to subscribe new basses.

† I cannot mention this circumstance without being reminded, that the last and great personal comfort of my late friend, Dr. Wolcot, (a man of extraordinary faculties) was, the sipping Jamaica rum. Is such a habit, under such circumstances, a vice, or the instinctive resource of old age and conscious decay?

and mental) permitted him to live till the year 1809, when he expired at Gumpendorf, aged seventy-eight years*.

The great outlines of Haydn's character, as a man and a musician, though few, are strong and decisive. His heart and mind were superstitious, impassioned, affectionate, friendly, simple, and honourable. His genius, original and powerful, but limited in its range, was incapable of superior excellence in the sublimer sphere of composition, but shone with an unequalled lustre, in the tract to which his judgment generally restricted his exertions.

An elegant and correct edition of his works, consisting of symphonies, quartetts, pieces for the Baryton, and divertimentos for various instruments; concertos for the violin, concertos for the organ and harpsichord, and sonatas for the piano forte; masses and offertories, oratorios, and German and Italian operas; cantatas, English airs, ballads, &c. &c. has been published at the Bibliothêque Nationale, in Paris.

MOZART.

To pass from the contemplation of talents and science, similar to those of Haydn, to the review of the powers, natural and acquired, of a composer like Mozart, is to experience the pleasure of that transition which carries the delighted observer from one enamelled lawn to another; or to a garden, in which the flowers, though not precisely of the same genus as those of the first, nor so disposed as to present to the dazzled eye the same earthly constellations, equally emulate the sidereal brightness, and seem but to display the beauty of another hemisphere. But the beautiful

* Shortly after his death, Mozart's *Requiem* was performed in the Scotch church at Vienna, in honour of his memory; and at Breslau, and Paris, similar respect was paid to his departed talents.

progeny of Mozart, if not more brilliant, were less uniform, than the equally-durable ever-blooming offspring of Haydn; and only required a soil longer exempt from the disappointing blast of mortality, to be no less numerous.*

John Chrysostom Wolfgang Theophilus Mozart, the only surviving son of Leopold Mozart, sub-director of the chapel of the Prince Archbishop of Salzburg, was born in that city on the 27th of January, 1756. He had a sister four years older than himself, for the sake of whose musical education and his own, his father declined the employment of general teaching. For a while, their progress was nearly equal; and their performances on the piano-forte excited the admiration of all by whom they were heard. Theophilus was scarcely five years old, when his inventive genius prompted him to commence composer. From the moment that the harmonic science unfolded to him its treasures, he resigned for their acquisition, all the trivial amusements of his years, retaining only his attachment to reading and arithmetic. His progress was so rapid, that his parents and their friends regarded him as a prodigy. It is confidently stated, that while yet in his early childhood, he had the courage to undertake the composition of a concerto for the harpsichord. When in the middle of his adventurous task, his work was interrupted by the curiosity of his father, who, upon examining a sheet full of blotted notes, discovered proofs of present knowledge, and symptoms of future powers, that extorted tears of joy. This wonderful demonstration of premature talent, induced in the elder Mozart the resolution to exhibit the abilities both of his son and daughter, at the different courts of Germany: and before the boy had attained his sixth year, he accompanied his father, mother, and sister, to Munich. This first expedition was highly successful. The young performers astonished and delighted the Elector; and were so encouraged with the high commendations their exe-

cution received, that at their return to Salzburg, they redoubled their application, and acquired such a command on the harpsichord, that in the autumn of 1762, a second journey was resolved on; and the family going to Vienna, the children were heard at court, when the Emperor, Francis I. expressed his pleasure and surprise at their performances *.

Hitherto, the young musician's practice had been confined to the harpsichord: but bringing with him from Vienna a small violin, he no sooner reached Salzburg, than his genius, urged by his curiosity, explored its scale and character, and soon became familiar with all its arcana. So steady and unremitted were his advances in the different departments of music in which his attention was engaged, that the prospect of new wonders was continually extended, and unvaryingly realized. The exquisite organization of his ear was offended with passages, the trivial irregularity of which escaped common susceptibility; the difference of half a quarter of a note was to him as discernible as that of a semitone; and the least possible dissonance positive torture †.

Mozart's application to the violin gave variety to the attractions of his genius; and before he had completed a year's practice on that instrument, his father was tempted to take him

* Things are related of Mozart's childhood, to which the judgment of men is not always adequate. Without any regard to rank, he uniformly suited his choice of pieces to the musical knowledge of his auditory. Even the German Emperor was not allowed to witness the full fire and force of his execution, till a distinguished master was made one of the party. Seating himself at the harpsichord, he coolly said to his Majesty, "M. Wagenseil is not here. Let him be sent for. He understands what he hears."

† So delicate was Mozart's auditory nerve, that till he had passed his tenth year, he could not bear the sound of a trumpet. It is even affirmed, that he turned pale at its blast.

and his sister, beyond the boundaries of Germany. On his road, the boy performed to the Elector a violin concerto, preceded by an extempore prelude, which astonished his Serene Highness. At Augsburg, Manheim, and Frankfort, Coblentz, and Brussels, the two children gave public concerts, when their auditors were equally delighted and amazed. Arrived at Paris, Theophilus performed on the organ of the king's chapel before the court, gave, in conjunction with his sister, public concerts; and the Parisians, captivated with their performance, requested their portraits, which accordingly were painted by Carmontelle, whose pencil represented them, together with their father, who was seen between his extraordinary offspring. Celebrity as a public performer was not sufficient to satisfy the ambition of a mind capacious and aspiring as Mozart's, and soon afterwards the picture of his person was accompanied with exhibitions of his genius, presented to the public in two sets of sonatas *.

From Paris the Mozarts travelled to London, where they continued from April 1764 to the middle of the following year. During this interval, the children gave a public concert, all the symphonies of which were the compositions of Theophilus; they also performed before the king, and, as at Versailles, the separate powers of the future composer of the *Zauber Flote* were exercised on the organ of the chapel royal. The difficulties of Handel, Sebastian Bach, and other great and intricate fugists, vanished before the mastering though youthful hand of Mozart: and on one occasion he produced from a given bass, an extempore piece full of melody. While delighting and surprising the English with his powers as an organ, harpsichord, and violin performer, he

* One of these works was dedicated to the Princess Victoire, the other to the Countess de Tessé.

published a set of six sonatas, proving the wonders of which nature is capable, in a child only eight years of age.

In July, 1765, the family passed over to Calais; and after an illness of four months, suffered by himself and sister at the Hague, Mozart produced there six sonatas for the harpsichord, which he inscribed to the Princess of Nassau-Weilbour. He performed repeatedly before the Stadtholder; and for the installation of the Prince of Orange, which took place the following year, the juvenile abilities of the native of Salzburg were selected, for the composition of a *Quodlibet* for all the instruments, the excellence of which well justified the choice. From the Hague, the itinerant parties returned to Paris, from that city passed through Lyons and Switzerland, to Germany, and, in November, 1766, after an absence of more than three years, arrived at Salzburg. In the autumn of the following year, they again departed; and in 1768, the children were heard at Vienna, by Joseph the Second, by whom Mozart was commissioned to compose an opera buffa; the *Finta Simplice* *.

The acute observation, power of abstraction, and comprehensive intellect, of Mozart, were strikingly evinced in the faculty he possessed of writing extempore accompaniments. A naked air, or melody, whether Italian, or of any other description, placed suddenly before him, he would, without once stopping his pen, write parts for all the instruments in presence of the largest company. The thorough knowledge of a band, and the rapid and accurate conception necessary to this, was truly wonderful in a boy not turned of twelve; and corresponds with his ability to direct, at that age, a nu-

* Both Hasse (the maitre de chapelle) and Metastasio, were pleased, or affected to be pleased, with the music; but for some reason that was never explained, the piece was not brought forward.

merous orchestra, in the performance of a mass of his own composition, produced for the dedication of the church of *The Orphans*, and repeated before the imperial court.

Mozart, at his return to Salzburg, was appointed master of the archbishop's concert; but a journey to the *Land of Music* being deemed necessary to the completion of his knowledge and the full formation of his taste, he, the following December, resigned his station, and set out with his father for Italy. Arrived at Milan, he, at the house of Count Firmian, received the words (*la scrittura*) of the opera intended for performance during the carnival of 1771, engaging to produce the music. From Milan he went to Bologna, at which city he found Father Martini, who proved a warm and encouraging admirer of his genius. The facility and skill with which a boy of thirteen treated the most difficult fugue-subjects that could be proposed, charmed and surprised the learned and ingenious Italian, and conciliated and fixed his friendship. Soon afterwards, the Marquis de Ligneville, a distinguished amateur of Florence, heard with equal astonishment his extempore development of fugues and themes. In the Passion Week, he arrived at Rome; when hearing at the Papal Chapel the performance of the *Miserere*, a composition copious in its plan, intricate in its score, and forbidden to be copied, and thinking his mind capable of retaining the whole, he went home the moment the performance was finished, sat down, and made out, by memory, so correct a transcript that very few of the passages required correction. All Rome was amazed; but only musicians could know the real magnitude of the exploit *.

Naples was the city next visited by the Mozarts. At the

* This story contains one of two wonders: either a miraculous truth, or a marvellous falsehood.

Conservatorio alla pietà, the young German surprised his auditory with the style in which he executed a sonata on the piano-forte *. His second performance was at the mansion of Prince Kaunitz, the imperial ambassador. The Pope's curiosity was awakened. Theophilus obeyed his invitation, and received from his holiness the cross and brevet of a knight of the *Golden Militia.* His return to Bologna was honoured with the directorship of the Philharmonic Academy. From Bologna he hastened to Milan, to attend to th opera, the composition of which he had undertaken for the approaching carnival. December the 26th it was performed under the title of *Mithridates.* To say that such a production never before issued from the pen of a composer only fourteen years of age, would be partially veiling the splendor of a prodigy. Its excellence would have honoured mature manhood, aided by long experience. The piece was performed twenty successive nights, and every night excited the highest applause. The manager, eager to avail himself of such extraordinary talents, immediately agreed with him for the composition of an opera for the year 1773.

Mozart, while Milan was resounding with his praise, quitted that city for Venice, to pass there the last days of the carnival. The Philharmonic Knight, (*Il Cavaliere Filarmonico*) for so this musical prodigy was now styled throughout Italy, passing through Verona, was presented with a diploma, constituting him a member of the Philharmonic Society of that city. On his return from Venice to Salzburg,

* So extraordinary was his performance, that the ring he was in the habit of wearing was imagined by his *enlightened* auditors to contain a *charm.* Murmurs arose. Informed of the cause, he took off the *magic circlet*, and renewing his marvellous execution, necessitated the supposition of an *invisible witchery.*

in March 1771, he found a letter from Count Firmian, of Milan, requiring him to compose a dramatic cantata, called *Ascanius in Alba*, written for the celebration of the marriage of the Archduke Ferdinand. The well-known Hasse produced an opera for the same occasion; and, in the following August, the youngest theatrical composer living had the honour of competing with one of the best established and most admired masters of his time. Moving now with an accelerated motion, his career became rapid. In 1772, the election of the new bishop of Salzburg called for his production of a cantata, entitled, *Il Sogno di Scipione;* at Milan, in the year following, he composed *Lucio Silla*, a serious drama, and *La Finta Giardiniera*, an opera buffa; in 1774, he wrote two grand masses for the chapel of the Elector of Bavaria; and in 1775, for the Archduke Maximilian, who spent some time at Salzburg, composed his celebrated cantata, entitled, *Il Re Pastore.*

Mozart now, by universal consent, stood at the summit of his profession. Admiring Europe opened her arena for the display of his powers; and Paris was the next chosen scene of his exertions. For that capital he accordingly departed in Sept. 1777, accompanied by his mother. Two causes, the discrepancy of the French taste and his own, and the death of his mother, prevented his remaining at Paris more than eighteen months. During that period, however, he composed a symphony for the *Concert Spirituel,* and several other pieces, the easy and elegant beauties of which even the then French taste admitted and admired.

After remaining some months with his father, to whom he returned in the beginning of 1779, he was invited to Vienna by the Archbishop of Salzburg. For that city, in the November of the same year, he departed; and, there, pleased with the place and its manners, and charmed with the beauty of its fair inhabitants, he fixed his future residence. At the

request of the Elector of Bavaria, he composed for the carnival of 1781, his opera of *Idomeneo.* The next year, the Emperor Joseph, desirous of improving the German opera, engaged him to compose, "*Dia Ent. fahrung aus die Serail* *." At this time he became passionately enamoured of Mademoiselle Weber, whom he soon afterwards married: and to this state of his heart and mind has been attributed the extreme delicacy and tenderness of many of the airs in this drama, the numerous and varied beauties of which were felt and rapturously applauded, both at Vienna and Prague.

At the first of these cities he composed most of his operas; and there his productions were most highly esteemed: but no one of his dramas could boast of greater favour than his *Zauber Flote* (magic flute), which in less than a year from the day of its first appearance, was honoured with more than a hundred repetitions †. His *Marriage of Figaro* gave a new feather to the wings of his fame; and reinforced by the captivating music of his *Don Giovanni*, composed for the opera-house of Prague, its elevation was consummated. But hitherto, his celebrity was destitute of

* The very flattering reception of this opera awakened Italian jealousy. The company then performing at Vienna contrived to half-persuade the emperor, that Mozart's score was too crowded and elaborate. The spirit with which the *master* repelled the presumptuous criticisms of fiddlers and singers conveyed to him through the medium of Joseph, was honourable to his independence. "This piece," said the emperor to him, one day, "is somewhat too fine for our ears, my dear Mozart: it is prodigiously full of notes." "It is, Sire," answered the *master*, "just as it ought to be."

† To hear the overture of this charming opera, and that of *La Clemenza di Tito*, as executed by Flight and Robson's stupendous cylindric organ in St. Martin's Lane, is to witness the marvellous in music and mechanics,—in scientific composition, and instrumental fabrication.

solid advantage. No lucrative appointment, no settled income, rewarded his matchless genius and unrivalled assiduity: and, in 1788, the deranged state of his affairs declared the thoughtless ingratitude of his imperial and electoral admirers. To retrieve his finances, he meditated a journey to England, and even a permanent residence in a metropolis to which he had been repeatedly invited. His intention reached the ears of the emperor, the emperor opened his heart, appointed him composer of the chamber, and retained in his dominions a musician whose genius was one of their greatest ornaments.

That Mozart's application was intense, nine Italian, and three German operas, seventeen grand symphonies, and a variety of masses and cantatas, concertos and sonatas for keyed instruments, sufficiently attest. Music, indeed, was his constant employment; his business, and his recreation. If the day was devoted to composition, the greater part of the night was consumed in practice: and to ensure his rest, gentle violence was often necessary. That a constitution, no way athletic, should be found yielding to so severe a trial, will not surprise the reader; but, for the fact, that as health failed, the eagerness of the musician's industry increased, he will not very readily account. The date of his approaching dissolution, gave, it seems, new vigour to Mozart's exertions, and his study was often prolonged till he fainted. At length, an aberration of reason, similar to that experienced by Tasso and Jean Jaques Rousseau, reduced him to a state of settled melancholy, and constantly presented to his disturbed imagination the ghastly figure of Death.

This unhappy impression was strengthened by an occurrence that gave birth to his last, and, perhaps, noblest production. While he was confined to his bed, a stranger waited upon him from a catholic prince labouring under a

dangerous illness, for the composition of a *Requiem.* Mozart undertook the task. A month was required, and granted, for the work: the price asked was one hundred ducats, and the unknown visitor counted out, and left, double that sum. When he departed, the sick musician fell into a profound reverie; but soon recovering his ideas, called for pen, ink, and paper, and, notwithstanding the intreaties of conjugal tenderness and apprehension, began to write with an ardour, that, for several days, continued unabated, nor quitted him till he fell back senseless on his pillow. When, some days after he had been obliged to suspend his undertaking, Madame Mozart endeavoured to dissuade him from its prosecution, and to divert his mind from the gloomy predictions, he wildly and abruptly said, "I am writing this *Requiem* for myself: it will serve for my own funeral." This presentiment no reasoning could remove or shake. He proceeded, and became every day more enfeebled; the month expired, and the stranger applied for the promised piece. It was not ready. For its completion, the composer required another month. Another month was allowed; and adding to the price half the former payment, the applicant hastily retired. A servant, sent to follow him, was baffled by the superior art of the incognito, and Mozart's disordered intellects perceived in him a being of another world, sent to announce his approaching end! This idea, while it depressed his spirits, exalted his genius, and fortified his resolution, to complete what, he trusted, would prove a durable monument of his taste and science. Persevering amid the most alarming fainting fits, he finished his work within the promised period, but fell a sacrifice to his pertinacious exertions. The stranger returned, and received the Requiem: but the composer was no more!

Thus died in his thirty-sixth year, a musician, whose native powers, seconded by an unremitting course of intense

study and sedentary practice, procured him a name that, while harmony is cultivated, melody cherished, and musical expression felt, will live in the admiration of mankind.

Mozart, with a genius not less vigorous than that of Haydn, possessed an imagination more versatile, and nerves more tremulous, than did the native of Rohrau. In *vocal* composition, especially the dramatical, the composer of the *Creation* cannot vie with him; and, perhaps, only years were wanting to the life of the latter, to render him, at least, as splendid, and quite as voluminous, a *symphonist.* His felicity in the use of wind instruments is so well known, that it would be superfluous to insist upon the unrivalled art he uniformly displays in their management. His accompaniments derive from his peculiar skill, a charm that no other resource of his genius could have supplied. But with Mozart, it was a *natural* resource. The breathing sweetness of the flute, pouring reediness of the hautboy, and mellow murmuring of the bassoon, accorded with the passive delicacy of his nerves, and lively tenderness of his sensations. When we consider how much, we are surprised to observe how variously, he wrote. His vocal compositions are scarcely more different from his instrumental, than from each other. The diversity, is as conspicuous as the beauty, of his melodies, and his imagination can scarcely be said to have ever failed.

Incessantly employed in original composition, his heart and mind were too full of his own productions, to permit his conversation to dwell much upon the works of other masters; but, nevertheless, he loved to speak of the excellencies of such composers as Porpora and Durante; Leo, and Alessandro Scarlatti; and his judgment fully apprized him of the transcendent powers of Handel, whom he placed above all other musicians. For Haydn he felt so high and distinguished

a regard, that when an envious professor attempted to disparage the merits of the great symphonist, he angrily exclaimed, "Sir, if you and I were melted down together, we should not furnish materials for a Haydn *." This incident accords with the general description of his temper, which, though he entertained a proper sense of his own dignity, as a man of genius and science, was modest and unassuming. His disinterestedness often subjected him to the impositions of music-sellers and theatrical managers. From the greater portion of his piano-forte pieces, he never received any emolument. An infinite number of movements produced for the private accommodation of his friends and acquaintances were pirated and published. Among the chief of those dealers who found means to surreptitiously procure copies of his fugitive compositions, was Artaria of Vienna, who derived considerable profit from the depredations he committed; but never exercised the generosity of a highwayman, who returns to the rifled traveller a guinea, to pay his way on the road.

Mozart's disposition was kind and gentle, and his manners polite and frank. Constant as was his musical assiduity, he found leisure for other studies than those of sound; and besides a variety of useful information, acquired the knowledge of several languages. Regarded generally, he offers an extraordinary object for philosophic contemplation. The sublimity of his compositions was not more conspicuous than the simple cast of his personal character. Too modest for conceit, he was not greedy of applause; conscious of his

* Haydn's liberality did not yield to that of his great cotemporary. He declared that Mozart was the most extraordinary, original, and comprehensive musical genius ever known in any age.

real merit, was too just to himself to patiently hear it denied or disputed. Without affectation he exhibited his soul naked and undisguised; destitute of pride, he respected talent, however humble its sphere; and his own intellectual powers are summed up in the designation applied to him by the Italians—*Quel mostro d'ingegno*—that prodigy of genius.

CHAP. XVI.

ESTABLISHMENT OF THE ITALIAN OPERA IN ENGLAND, AND ITS PROGRESS PREVIOUS TO THE MIDDLE OF THE LAST CENTURY.

THE Opera, the child of Italy, and parent of recitative, or attuned language, after melodizing the continental stages, passed over to England. Since, previous to its first regular adoption here, the English taste was gradually enured to its style by the introduction of foreign and native theatrical singers, who performed detached songs between the acts, we are not at a loss to account for the toleration of a species of drama so different from that with which the public in general, especially the humbler classes, were acquainted*. As early as the year 1704, a new musical entertainment, written and composed "in the manner of an opera," and called *Britain's Happiness*, was produced at the theatres of Drury Lane and Lincoln's-Inn-Fields, nearly at the same time: and the next season an opera, on *the Italian model* (the first that with any propriety can be so described) was brought forward,

* A variety of concerts and interludes, about this time, introduced to the public the vocal abilities of "*an Italian Lady*," of "*Signor Gasparini*," of "*Signora Francesca Margarita de L'Epine*," of her sister, "*Maria Margherita*," of "*Mrs. Tofts*," all occupying the situations of *first women*.

and approved *. This encouraged Thomas Clayton, one of the royal band, and who, in Italy, had acquired a little taste and much vanity, to set to music the English version of an Italian opera, that, as far back as the year 1677, had been performed at Venice. The singers in "*Arsinoe, Queen of Cyprus,*" were all English, and the whole of the narration was given in recitative. The piece was so favourably received, that Clayton, ambitious to have it known, or believed, that the music was his own composition, solemnly claimed its authorship, in the title-page of the published airs. Whatever, in their ignorance, his English admirers thought, the Italians, it must be confessed, were obliged to him for their exclusion, since nothing either in the beauty of the melody or correctness of the counterpoint was calculated to excite their envy. This was the *first* musical drama wholly performed after the Italian manner: the *second* was the opera of *Camilla,* also translated from the Italian. Like *Arsinoe,* it was represented at Drury Lane, partly by subscription, and partly by money taken at the doors.

Congreve and Sir John Vanbrugh, in order to strike in with the prevailing novelty, opened their new Haymarket theatre with a similar piece, entitled *The Temple of Love;* but not with equal success †. *Camilla,* however, continued

* Cibber, in the Apology for his Life, says, that " the Italian opera, was a long while stealing into England ; but in as rude a disguise, and unlike itself as possible, in a lame, hobbling translation, into our own language, with false quantities, or metre out of measure, to its own original notes, sung by our own unskilful voices, with graces misapplied to almost every sentiment, and with action lifeless and unmeaning, through every character."

† The failure of this piece, since the music was German instead of Italian, may, perhaps, be justly considered as an evidence of the public prejudice at that time, in favour of the compositions of Italy.

a favourite: and operas, whether the words were English or Italian, and whether the music, so it were *thought* to be Italian, was excellent or despicable (the quality of the *poetry* was never even thought of) were so encouraged, and became so formidable to the English actors, that in 1707, a subscription was opened "for the better support of the comedians acting in the Haymarket, and to enable them to keep the diversion of plays under a separate interest from operas *." The bias of the age impelled Addison to write his opera of *Rosamond;* and the supposed *Italian taste* of Clayton induced the author (a musical critic, but no musical judge) to apply to the accredited talents of that *member of the royal band,* to compose the recitatives and airs. This drama, as excellent in its poetry as deficient in its interest, and execrable in its music, was endured *three nights* †. *Rosamond* was succeeded by *Thomyris, Queen of Scythia,* written by Motteux, and adjusted to airs of Scarlatti and Bononcini. Unfortunately for *Thomyris,* at the moment of her *debut, Valentini Urbani,* (an evirato) and a female-singer, called the *Baroness,* arrived; and with their *Italian,* commixed with the *English* of Mrs. Tofts, Mrs. Lindsey, Mrs.

Even Durfey's *Wonders in the Sun,* or *Kingdom of the Birds,* did not, by its high whimsicality, escape the condemnation thought to be due to a piece, the melodies of which were of mere English growth.

* The *Daily Courant* of January the 14th of this year, gives a circumstantial account of this humiliating transaction; and speaks of its success with considerable triumph.

† In the year 1733, Mr. Thomas Augustine Arne (afterwards Dr. Arne) re-set this pretty production of Addison's. With its success, advantaged by the respectable degree of science, and fine and original imagination of that truly great musician, I have not been made acquainted, but it is pretty generally known, that the airs, "No, no, 'tis decreed;" "Was ever Nymph like Rosamond?" and, "Rise, Glory, rise," were for a long while reigning favourites.

Turner, and Ramondon and Leveridge, in the same piece *(Camilla)* drove the poor Queen of Scythia from the stage. However, early in the next year, (1708) she was received and cherished at Drury Lane, where, during six weeks, *Camilla* and *Thomyris* were alternately represented *.

The next novelties were the arrival of Signor Cassani, and a new pastoral opera, entitled *Love's Triumph,* written by Cardinal Ottoboni, and set to music by Carlo Cesarini Giovanni, and Francesco Gasparini. The English words adjusted to the Italian airs, and the chorasses, with dances *(analogues)* after the French manner, were intended as an experimental trial of the public taste, respecting French and Italian music; and the event fully acquitted the English of partiality to French composition. The ensuing winter produced at the Opera-house a new piece called *Pyrrhus and Demetrius,* written originally in Italian, by Adriano Morselli, and set to music by Alessandro Scarlatti. The performance of this opera, translated into English, and arranged by Nicolo Haym, who composed a new overture and several additional songs of considerable merit, forms an æra in the annals of our lyric theatre; having served to introduce to the admiration of the English, the power of the celebrated Cavalier Nicolini Grimaldi, familiarly called *Nicolini,* of whose extraordinary command over the feelings and the applause of his auditors, we shall speak, when treating more especially of the pretensions of the principal singers during the first half of the eighteenth century.

By the printed copy of the music of *Pirro et Demetrio,* it appears that the English and Italian languages continued to

* At Drury Lane, the vocal performers, at this time, were Valentini, Hughes, Lawrence and Leveridge, with Margarita, Mrs. Tofts, and Mrs. Lindsey.

be commixed; Nicolini's choice of that motley piece for his benefit, January 5th, 1709, declares the esteem in which such Gallimaufries were held. The following March, a new opera was produced, entitled *Clotilda*, which was represented only five times: and those five performances were not successive. In the following September, a disagreement having taken place between Rich, the patentee of Drury Lane, and his performers, the chief of whom were Wilks, Cibber, Dogget, and Mrs. Oldfield, Swiney, the opera manager, received them into his theatre, where they acted plays under his direction. The operatical and national companies continued to perform in the Haymarket, alternately, till the following November: and in January, 1710, the musical troop brought out the new opera of *Almahide*, the poetry of which was wholly Italian, and the music, judging by its *style* (for the name of the composer is not mentioned in the *libretto*) composed by Bononcini *. The songs given to Nicolini and Margarita are more rapid and difficult than any in the preceeding dramas; and if their style does not evince much advance in the great secret of expressing the passions, it at least demonstrates the improved power of vocal execution. In the following March, the public were invited to hear the *rehearsal* of *Hydaspes*, or *L'Idaspe Fedele*, a new opera (wholly Italian), set to music by Fianscesco Mancini, a Roman composer †. Neither the airs nor the recitatives were comparable with those of Scarlatti, Gasparini, or Bononcini, whether considered in the quality of beauty, or of vigour.

* This opera, the first performed in England, *wholly in Italian*, was embellished between the acts, with English *Intermezzi*.

† It is to this opera that Addison alludes in several papers of his *Spectator*. See particularly, No. 13 of the first volume.

November the eighteenth, the English actors performed *Macbeth*, their last representation at this theatre, and the Italians once more had a clear stage; when a variety of exotic novelties were brought forward. The following January (1711), a new pasticcio opera appeared, which, not honoured with a rapturous reception, fortunately occasioned an application to talents destined by their flexibility to accommodate themselves to English feelings, and by their magnitude, to extort the applause and excite the wonder of Europe. Handel, the year before, had arrived in our country; and the result of the resort of Aaron Hill, the Haymarket manager, to the abilities of that unequalled master, was the production of the opera of *Rinaldo*, composed in a *fortnight!* It had a run (almost incessant) of nearly four months; and though not equal to many of his subsequent productions for the Italian stage, so far transcended in every species of excellence, all that had been heard in England, as not only to justify the high encomiums it universally received, but to render that encomium honourable to the taste by which it was bestowed.

November the tenth, the operatical theatre opened with the repetition of *Almahide*, in which a new *English* singer (Mrs. Barbier) sustained the character of *Almanzar*, which had been performed by Valentini *. The following December produced to the English public an opera called *Antiochus*, originally set by Gasparini for Venice, six years be-

* Mrs. Barbier's timidity on her first appearance gave birth to a sensible and pathetic paper in the *Spectator*, (No. 231). Alluding to her distress, Mr. Addison feelingly and judiciously observes, that such a diffidence "is a sort of mute eloquence which pleads more forcibly than words." As this lady continued to perform till the year 1729, it is to be presumed, that her repeated appearance before the public, fortified her nerves, and permitted the full exertion of her powers.

fore. Its reign was so transient, that it was almost immediately succeeded by a second run of *Rinaldo* till the following February (1712), when an opera, also composed by Gasparini, for the Venetian theatre, in 1705, was brought forward under the title of *Ambleto* (Hamlet). Though originally set by Gasparini, the music, on the appearance of this piece in England, appears not only to have been merely, but very injudiciously, selected. The elegant and animated Gasparini is no where discernible in its melodies; and we learn, without surprise, that it failed.

In May, after the recent failure of *Hercules*, an opera written by Rossi to the music of various composers, appeared *Calypso and Telemachus* (in English), from the ingenious pen of our poet Hughes, and set by Galliard, a German musician imbued with English taste. The dialogue and songs are poetical, and of the music the able, judicious and animated composer, had no reason to be ashamed; yet the piece sustained but five representations *. In the following November, the Queen's Theatre, (for so the Opera-house was then called) commenced a new season with *Il Trionfo D'Amore*, which after two performances was succeeded by *Il Pastor Fido*, or, the Faithful Shepherd, written by Rossi, and composed by Handel, who had just returned from a short visit to the continent. Unluckily for the great musician, the piece was

* In his preface to this opera, Mr. Hughes most justly observes, that "though the English language is not so soft and full of vowels as the Italian, it does not follow that it is therefore incapable of harmony," (meaning *melody*.) "It is certainly of great consequence," he adds, "that they" (musical dramas) "should be performed in a language understood by the audience: and though the airs of an opera may be heard with delight, as instrumental pieces, without words, yet it is impossible that the recitative should give pleasure when the words are either taken away, or unintelligible."

pastoral: in a Pastoral, simplicity is propriety; but with his auditors, propriety was not an adequate substitute for brilliancy and vigour; and *Il Pastor Fido* was heard but four times. The only opera worthy of notice, produced during the succeeding year, was *Teseo* (Drama Tragica) also composed by Handel. Its merit, every way worthy of his genius, procured the piece, during that season, no more than twelve performances, the last of which (May 16th), was for the benefit of the composer.

After the 30th of the same month, there was no operatical representation till the following January (1714), when *Dorinda* was performed. Not eminently successful, this piece was successively and rapidly followed by *Creso* (a new pasticcio), and *Arminio*, by an anonymous composer; the latter of which appears to have been best received, since the next season commenced with its performance, the prince, afterwards George the Second, being present; three days after which, (October 26th) it was repeated before the king. The following May (1715), *Amadigi*, or *Amadis of Gaul*, composed by Handel, was produced *. Though it appeared too late in the season to be honoured with a long run, it possessed marks of its honourable birth, and was received with the favour it deserved.

The next opera season, commencing Feb. 1, 1716, opened with *Lucio Vero*, succeeded (with some intermission) by the revival of *Pyrrhus and Demetrius*. *Cleartes*, a new opera,

* The effective and happy practice, of arranging the violin parts in octaves, seems to have been first resorted to in this opera. The force and brilliancy of tone resulting from such an adjustment *then* (more than a century ago) must have astonished every hearer, as the knowledge of the fact *now* diminishes, as far as originality is concerned, our admiration of those modern composers who have struck us by its revival.

by an anonymous composer, was, in the course of the season, performed thirteen times, during which period (May 2), his Majesty was present at the performance of *Pyrrhus and Demetrius*. This season closed with the opera of *Amadis*, between the acts of which the audience were entertained with a new symphony, performed by Signor Attilio Ariosti, on the *Viol d'Amour* *. The following January (1717), *Rinaldo* was revived, and in the course of the season, had ten representations. The next month *Amadigi* was repeated by *command;* and in March, the public were presented with a new opera called *Venceslao* (written by Apostolo Zeno, and set by an anonymous composer) which expired on its third performance.

From this period, no operas were performed till 1720, when a new plan was suggested and adopted for their more regular and more certain support. A fund of 50,000*l.* was raised by subscription, to which the king contributed 1000*l.* on which account, in compliment to his Majesty, the establishment, consisting of a governor, deputy governor, and twenty directors, was called the ROYAL ACADEMY of MUSIC †.

To give new dignity and eclat to this design, the three

* This was the first time that the viol d'amour was heard in England.

† Among the patrons of this munificent establishment, were many of the first personages of the kingdom. The first year, the Duke of Newcastle was governor, Lord Bingley deputy governor, and the directors the Dukes of Portland and Queensbury, the Earls of Burlington, Stair, and Waldegrave, Lords Chetwynd and Stanhope, Generals Dormer, Wade and Hunter, Sir John Vanbrugh, Colonels Blathwayt and O'Hara, with James Bruce, Thomas Cole of Norfolk, Conyers D'Arcy, Bryan Fairfax, George Harrison, William Pultency, and Francis Whitworth, esquires.

most eminent composers, then living, were engaged,—Bononcini, Attilio and Handel;—the last of whom was commissioned to provide the singers. At the court of Dresden he found, and engaged, Senesino, Berenstadt, Boschi, and the Durastanti. With the aid of these performers, the opera of *Numitor*, composed by Giovanni Porta, of Venice, was represented on the second of April, 1720; and its own inherent merit and scenic decorations, offered a splendid sample of the style, the taste, and spirit, with which the opera might now be expected to be conducted. After five repetitions, *Numitor* yielded to *Radamisto*, the first opera composed by Handel for the Royal Academy. Its merit was very great; yet its solidity, science, and animation, only sustained the piece that season through ten performances*. The third opera brought forward, was *Narciso*, composed by Domenico Scarlatti, performed May 30th, and conducted by the scientific, but crude and unequal talent of Roseingrave, who had brought the music from Italy. Its cramped dulness was listened to five nights.

In the following autumn, arrived the singers engaged by Handel at Dresden; and, November 19th, the performance of *Astarto*, composed by Bononcini, commenced the Academy's second season, which piece, between that time and Christmas, ran ten nights, and subsequently, twenty more. *Astarto*, though not composed expressly for the London opera, when revived for that establishment, was so altered for the convenience of the vocal performers, Senesino, Boschi,

* *Radamisto*, however, was not only resumed the next season, but revived in 1728, with additional songs; when it had a new and long career. It has, curiously enough, been the fate of several of Handel's pieces, not at first to excite the admiration due to their superlative excellence. It seems as if, sometimes, his diamonds lay too deep in the mine of his science, to strike the common observer.

Berenstadt, Berselli, Durastanti, Salvai and Galerati, as almost to be rendered a new piece. After justly weighing its merits, its success, perhaps, will be the best accounted for, by attributing much of the favour it enjoyed, to the abilities of the singers, and its subservient accommodation to their particular powers.

In 1721, after the performance of *Radamisto* once, *Astarto* four times, and the production of a new pasticcio, called *Arsace*, the opera of *Muzio*, (the first act composed by Attilio, the second by Bononcini, and the third by Handel) was ready for representation*. Notwithstanding the combined efforts of these three greatest vocal composers of the age (perhaps in the world), and the ablest band of singers that had ever delighted the ears of an English audience, the directors appear not to have been indemnified for the expense to which they had been seduced by their liberality. In little more than a year from the establishment of the Academy, 15,000*l* was sunk; and in a public advertisement, calling upon the subscribers for their arrears, a deficiency is stated, obliging the directory to make *another* call upon them, to answer the first twelve-month's demands †.

* It has been pretty generally asserted, and vulgarly believed, that the partition of this drama among these three distinguished masters, was proposed, and their respective tasks undertaken, as a trial of their comparative abilities. But, besides that the more reasonable supposition is, that the distribution of the three acts was for the purpose of dispatch, I find it difficult to believe, that Handel's high and dignified spirit would have submitted to the littleness of so pointed and personal a competition.

† "The court of directors of the Royal Academy of Musick, finding several subscribers in arrear on the calls made on them this year, do hereby desire them to pay in the same before Thursday the 22d instant, otherwise they shall be obliged to return them as defaulters, at the general court to be held that day, for their instruction how to pro-

The next season commenced with the performance of *Arsace,* which opera was followed by *Astarto* and *Radamisto;* and on the ninth of December a new opera called *Floridante,* written by Rolli and set by Handel, presented to the public some beautifully-tender, as well as heroically-animated, airs. In the following month, (Jan. 1722,) another new drama, entitled *Crispo,* written also by Rolli, and composed by Bononcini, was produced. Its obvious, and, in a degree, successful, imitation of the style of Handel, gave its first representation considerable eclat, and procured it twelve successive repetitions. In the middle of the next season, a new opera, called *Ottone,* was brought forward *. It was represented eleven nights successively, and supplied the public with several attractive and popular airs. The next new opera, *Caius Marcius Coriolanus,* was set by Attilio Ariosti, and brought on the stage, February 12th, 1723; and in the following month, *Erminia* was produced, the music of which was by Bononcini. The eighth performance of this pleasing piece was succeeded by an opera called *Flavius,* composed

ceed; and it appearing to the said court of directors, on examining the accounts, that when the calls already made are fully answered, there will still remain such a deficiency as to render it absolutely necessary to make another call to clear the year's expences. The said court of directors have therefore ordered another call of 4*l.* per cent. (which is the sixth call) to be made on the several subscribers, payable on or before the 27th inst."—(*Daily Courant,* No. 6152.) October 21, 1721, a general meeting was held, at which all persons concerned were to attend: and November the 2d (in consequence of this meeting) an advertisement appeared in the same paper, threatening defaulters with the exposure of their names, and the *utmost rigour of the law.*

* *Ottone,* or *Otho,* was composed in the summer of 1722; as Handel's rough score, in his Majesty's collection, is dated by the author himself "*à Londres,* August 10th, 1722."

by Handel, and which, in company with Otho, ran to the end of the season.

In January, 1724, the new opera of *Vespasian*, set by Attilio Ariosti, was presented to the public. It evinced considerable talent and science, and was favourably received. *Vespasian* was succeeded by Handel's *Julius Cæsar*. This fine drama had thirteen successive representations, and long continued to delight the judges of superior composition *. No other novelty was produced this season; but the following October, the lyric theatre opened with a new drama, set by Handel, and entitled, *Tamerlane*. The music, if not characterized by the composer's usual fire and animation, is highly pleasing and agreeable, and clearly and strongly bespeaks the great master. Julius Cæsar, after running nine nights, was succeeded by *Artaserse*, set by Attilio; and, in January, 1725, Julius Cæsar was revived†. Its eleven representations were succeeded by the appearance of *Rodelinda, Queen of Lombardy*, set by Handel, and first performed, February 13th. This piece, in which, among many charming airs, is the ever-interesting and melting melody, *Dove sei amato bene*, had a career of thirteen nights. In April was brought forward, *Dario*, a new opera, set by Attilio Ariosti ‡;

* The poet, Haym, in his dedication to this drama, observes, that operas in England had originated with the theatre in the Haymarket, 1705, and that he himself had some share in laying the first stone; meaning the assistance he had afforded to Clayton and others, in nursing this amusement in its infancy.

† At his Majesty's express instance, *Julius Cæsar*, about thirty years ago, was *got up*; but excellent as is the music, its day was past; and its revival did not succeed.

‡ This opera was originally written in 1716, for the theatre of St. Angelo, at Venice, and set by the musical ecclesiastic, Don Antonio Vivaldi.

followed the next month, by *Elpidia*, the music of which is said to have been chiefly produced by Leonardo Vinci. —The great subsequent fame of the composer would sanction our supposing, that this piece had great merit, though it was not much noticed, and, perhaps, soon forgotten.

In 1726, the first new opera was *Eliza*, which appeared, January 15th. It was a pasticcio, produced to expire after six representations*. Its successor was *Scipio*, a new opera, from the pen of Handel. Many of the airs are prominently beautiful and spirited; but the march performed at the drawing up of the curtain, for Scipio's triumph, is conceived with such grandeur, and, in its every passage, is so truly martial, that it then struck, and still strikes, and animates every hearer. The two months' uninterrupted run of this piece was honourable to the taste of the town. May the 5th brought forward another opera called *Alessandro*, produced by the genius of Handel, fertile as splendid. Its career, brilliant and uninterrupted, reached the end of the season. In the following January (1727), after a new opera, by Attilio Ariosti, called *Lucius Verus*, Handel's opera of *Admetus* was represented, and had a run of nineteen nights, constantly attracting more company, and exciting a warmer applause, than any other piece†. The succeeding May presented the public with a new opera set by Bononcini, under the title of *Astyanax*, the last, as it appears, produced by this composer in England. One plaintive little air, *Ascalto o figlio*, was

* About this time, the court of directors ordered a call of 5*l.* per cent. being the fifteenth "to be made payable on all the subscribers, on, or before, the fourth of March."

† During the career of this opera, a seventeenth call was made of 5*l.* per cent.

much admired, and long a favourite; and the general merit of the piece was acknowledged by an uninterrupted run of nine nights, after which the rival of Handel quitted his unequal conflict with that transcendant master *.

The following season commenced at the beginning of October; and after the representation of *Admetus,* and two or three other favourite pieces, *Ricardo Primo, Re D'Inghilterra,* set by Handel, was submitted to the public, whose favour towards its great merit gave it a run of eleven successive nights. In the following February (1728), Handel's *Siroe* was produced †. The music of this opera (the first drama of Metastasio ever performed in England) was every way worthy of the fine poetry to which it was set, and notwithstanding the appearance of a powerful rival (the *Beggar's Opera,* which came out at the same time) received the honours of nineteen successive and warmly-applauded representations. Two months after the first performance of *Siroe,* its great composer produced his *Tolomeo, Pic D'Egitto,* which, sterling as were its claims to encouragement, was heard but seven times that season, the last that enjoyed the *auspices* and *directions* of the *Royal Academy of Music* ‡.

In May the subscribers were summoned, when they ad-

* On the 13th of the following July an advertisement appeared, demanding from the subscribers the payment of their arrears on, or before, the nineteenth of that month. And on the eighteenth of October another was made of 5*l.* per cent. (the eighteenth).

† It is a remarkable circumstance, that Nicolino Haym, ventured, and *successfully* ventured, to dedicate to the directors and subscribers of the Royal Academy of Music, the words of this opera as *his own.*

‡ In seven years support of this institution, 50,000*l.* the sum originally subscribed, was expended, besides the money produced by the sale of tickets, and that which was taken at the doors! But this is not the only instance in which *dilettanti managers* have evinced their qualifications for ruining theatrical concerns.

journed till the 5th of June, to consider of the measures proper to be adopted for recovering the debts, and discharging what remained due to performers, tradesmen, and others, and also to determine upon the best and readiest method of disposing of the scenes, clothes, &c. should it appear impracticable to continue the undertaking.

Excepting for balls, assemblies, and a new kind of entertainment called the *Instrumental Opera*, the lyric theatre was not again opened till July, 1729, on the second of which month appeared the following public advertisement.

" Mr. Handel, who is just returned from Italy*, has contracted with the following persons to perform in the Italian operas: Signor Bernacchi, who is esteemed the best singer in Italy; Signora Merighi, a woman of a very fine presence, an excellent actress, and a very good singer, with a counter-tenor voice; Signora Strada, who hath a very fine treble voice, a person of singular merit; Signor Annibale Pio Fabri, a most excellent tenor, and a fine voice; his wife, who performs a man's part exceeding well; Signora Bertoldi, who has a very fine treble voice; she is also a very genteel actress, both in men and women's parts; a base voice from Hamburgh, there being none worth engaging in Italy."

The opera in which Handel first exhibited his new performers was *Lotharius*, represented December 2d. The music was transcribed, got by heart, rehearsed, and brought before the public, in sixteen days; and the piece, after ten representations, yielded to the superior claims of *Julius Cæsar*, which had a fresh career of nine successive nights.

* Handel, in order to save time, and to be assured by his own auricular observation, of the abilities on which he should have to rely, had left England in the previous autumn for the purpose of making his selection, and forming his engagements.

February 24th (1730), produced *Parthenope*, an old opera newly set by Handel. Though complimented with only seven repetitions, it was brought forward again the next season, towards the end of which *Ptolemy* was revived. The year 1731 commenced with the representation of *Parthenope*, which after being performed three times (Jan. 2d, 5th, and 9th), was withdrawn, to make way for *Wenceslaus*, first produced on the 12th of the same month. Its career of four nights was succeeded by the appearance of a new opera by Handel (Metastasio's *Alessandro*), under the title of *Porro*, a piece, the pleasing and truly dramatic music of which procured it fifteen successive representations. In January 1732, Handel submitted to the public his opera of *Ezio*, written by Metastasio. Its fifth performance (and the last) was witnessed by the king and royal family. On the 19th of the succeeding month, the appearance of *Sosarmes*, a new piece, offered a fresh proof of the fecundity of Handel's imagination*. It continued on the stage till the 21st of March, during which time, its great merit was felt and acknowledged by numerous and applauding audiences.

This year is remarkable, as that in which Handel introduced at the opera house a new species of entertainment, in the performance of *Esther*, a sacred drama, and *Acis and Galatea*, a dramatic pastoral, both performed in English, and in the oratorial manner†. The success of these admirable

* The reader will not fail to be surprised at the rapid succession of novelties produced by the inexhaustible fertility of this unequalled composer.

† Oratorios, common as they were in Italy, even in the seventeenth century, were never attempted in England, either in public or private, till the year 1720, when Handel set the sacred drama of *Esther* for the chapel of the Duke of Chandos, at Cannons.

productions appears to have been commensurate with their merit. Their frequent repetition, with intermittent operas, supplied the remainder of the season; and in January 1733, after the revival of Ptolemy, Handel produced his opera of *Orlando*, which kept possession of the stage to the extent of ten representations, and in the following April, was revived, and complimented with six additional repetitions. March 17th, *Deborah* was performed under the generic designation of an *opera**; when the prices of admission were raised to one guinea for the pit and boxes, and half-a-guinea for the gallery; a charge which the public curiosity was not sufficiently excited to encourage or countenance. On the contrary, the nobility and gentry, taking umbrage at the advanced price to the oratorios on opera nights, opposed the Haymarket establishment, by opening a subscription for Italian operas at Lincoln's-Inn-Fields, and inviting hither Porpora, as manager and composer. He listened to the invitation, and the new concern was opened with a drama written by Paolo Rolli, *per la nobiltà Britannica*, and set by the conductor. Judgment, if not genius, predominated in the style of the music; and, induced to repeat his effort, he, in the following December, produced his *Ariadne*, which, encouraged by party spirit, had a tolerable run, and was repeated, at times, through the season.

The Haymarket theatre opened, October 30th, with *Semiramis*, by an anonymous composer, the merit of which feebly sustained it through four representations; when Handel's *Otho* re-appeared, soon to give way to a new

* A paragraph in the *Daily Journal* of April 2d, says, "The king, queen, prince, and three of the elder princesses, went on Saturday night to *see* the *opera* of *Deborah*."

piece called *Fabricius*, which as speedily retired in favour of another novelty, under the title of *Arbaces* (first performed, January 15th, 1734), superseded, after six representations, by *Ariadne in Crete*, a new opera, by Handel, first performed the 26th of the same month. This fine production had an intermitted career till the 26th of March. In the course of this time, a serenata called *Parnasso in Festa*, having for its fable Apollo and the Muses celebrating the nuptials of Thetis and Peleus, was produced at the Haymarket theatre, in honour of the marriage of the Princess Royal with the Prince of Orange, who had lately arrived on the happy occasion*. At the first performance of this piece, March 13th, the king, queen, royal family, and Prince of Orange, were present. It was so favourably received, as to be repeated on the 16th, 19th, and 23d. After the fourth night of this serenata, and two repetitions of *Arbaces*, *Deborah*, *Ariadne*, *Sosarmes*, *Acis and Galatea*, and *Pastor Fido*, were successively received, the latter of which was preceded by a new dramatic entertainment entitled *Terpsichore*; and thus concluded the season.

The following October, Handel, having quitted the King's

* From a paragraph in the *Daily Journal*, we learn, that at the performance of this piece, there was one standing scene, representing Mount Parnassus, on which sat Apollo and the Muses, assisted with other proper characters, emblematically dressed; the whole appearance being extremely magnificent. The reporter proceeds to observe, that the music is so variously contrived, that single songs, duets, &c. intermixed with choruses, will diversify and aggrandize the entertainment, somewhat in the style of oratorios; and the account concludes with, "People have been waiting with impatience for this piece, the celebrated Mr. Handel having exerted his utmost skill in its preparation."

theatre, commenced a new career in Lincoln's-Inn Fields; whence, after successfully performing there his *Ariadne* and *Pastor Fido*, he removed to the new theatre Covent Garden. There he brought out an opera called *Orestes*, of which it is only known, that the overture came from the *great master's* pen, and that the piece was performed *three* times.

The opera-establishment in Lincoln's-Inn Fields obviously thwarted and oppressed Handel. Directed by the abilities of Porpora, and sustained by the attractions of the first singers, among whom was the celebrated Farinelli, it drew the attention of the musical world, and had only to return to the Haymarket, which, as it should seem, Handel had injudiciously quitted, to nearly engross the public patronage. Two lyric theatres were now open, each of which might boast composers and performers of the first eminence; and the struggle between them, notwithstanding the high and permanent patronage enjoyed by Porpora, was arduous and stubborn. Not to fatigue the reader's patience with a long parallel narrative of these mutually-opposing performances, I shall content myself with observing, that things continued to proceed in this way till the year 1737, when the nobility losing Farinelli, abandoned the Haymarket concern, and Handel relinquished his undertaking, and went to Aix-la-Chapelle, for the recovery of his health, injured by the double trial of exertion and disappointment.

The opera in the Haymarket now fell into the hands of Heidegger; and Handel, returning from the continent with renovated health, but without the courage or inclination to perform any more at his own risk, engaged to supply and superintend the Haymarket representations. Accordingly, January the 17th, 1738, the opera-house opened with that composer's *Faramond*, a piece of infinite merit, and the cold reception of which (for it was performed but six times) was no

way honourable to the public taste*. On the 28th of this month, the 25th of February, the 14th of March, and the 15th of April, four operas were brought forward, three of which were entirely new. The last of these was *Xerxes*, by Handel. Far from bearing a comparison with his best productions, it carries with it evident marks of a disturbed and dispirited mind, and will scarcely permit us to wonder, that it sustained but five representations; especially if we bear in mind, that this was a disastrous season for the opera-house, where nothing had materially succeeded, except a benefit concert performed expressly for the relief of Handel's injured finances.

Heidegger, anxious to support the opera, as well as to afford himself a chance of better success, previous to closing the theatre, inserted the following advertisement: "Opera-house, May 24th. All persons that have subscribed, or are willing to subscribe, twenty guineas, for an Italian opera to be performed next season under my direction, are desired to send ten guineas to Mr. Drummond, the banker, who will give them a receipt, and return the money in case the opera should not go on." Signed J. J. Heidegger.

From another advertisement which appeared June 21st, we learn that this proposed subscription not filling, the undertaking for the next season was relinquished, and the money paid in, returned by Mr. Drummond. In consequence of Heidegger's not opening the opera-house, Handel hired it of him for the performance of oratorios, and brought forward his *Saul*, his *Alexander's Feast*, *Il Trionfo del Tempo e della Verita*, and *Israel in Egypt;* during the successive

* The ill success of this piece seems the more extraordinary, when we reflect that the inferior productions of Pescetti and Veracini were received with comparative warmth.

appearances of which, Pescetti attempted the renewal of the musical drama at Covent Garden, where he produced a new serenade, and a pastoral opera called ANGELICA AND MEDORO; to which was added a new interlude, entitled *L'Asilo d'Amore.* These performances concluded in Lent (1738), and were not succeeded by similar representations elsewhere, till the following December, when *Diana and Endymion,* an Italian serenata, composed by Pescetti, and some other pieces, were performed at the little theatre in the Haymarket. In May 1739, Handel was in activity again, at the King's theatre, where he represented a dramatic composition called *Jupiter in Argos;* intermixed with choruses and concertos on the organ.

In 1740, the Italian opera was seen in a comparatively humble state, displaying her dimmed attractions. Indifferently housed, and with a reduced establishment, she made at the little theatre in the Haymarket but a forlorn figure; and exhibited only the variety of two or three different pieces*. In the November of the subsequent winter, Handel performed at Lincoln's-Inn Fields, in the oratorial manner, his serenata of *Parnasso in Festa,* which, soon afterwards, was succeeded by a new operetta called *Imeneo,* or *Hymen.* Not discouraged by the failure of this latter piece, in the following January (1741), he brought on the stage another new drama under the title of *Deidamia,* the last piece of the kind he ever produced. It endured but three representations, and determined the composer to return to the performance of oratorios—a field, in England at least, reserved for, and sacred to, the display of his great and dignified powers.

In the following October, the King's theatre resumed its

* Handel during this winter, confined his performances to oratorios, for which he rented the theatre in Lincoln's-Inn Fields.

operations, introducing to the public notice the abilities of a new composer, Galuppi, the first effort of whose genius and judgment was a pasticcio called *Alessandro in Persia;* a piece, the beauty and variety of which supported it through twelve well-attended and highly applauded representations. The first specimen of Galuppi's talents, as a composer, was his opera of *Penelope*, written by Rolli; the airs of which, though certainly free and fanciful, were of too light and flimsy a texture, to satisfy ears accustomed to the solid productions of Handel. In the following March (1742), another new opera appeared, entitled *Scipio in Carthagina*, which, after nine performances, withdrew its merits (for it possessed many) in favour of Metastasio's *Meraspe o L'Olympiade*. The music of this piece, chiefly selected from Pergolesi, was highly captivating, and secured it a long career. On November the second, of this year, the lyric theatre opened again, with a new opera called *Gianguir*, composed by Hasse; which, though it contained several really fine songs, was heard only thrice; when it was succeeded by five representations of *Alessandro in Persia;* which in its turn yielded to a pasticcio, entitled *Mandane*, another name for Metastasio's *Artaserse*.

The year 1743 opened with the production of a new opera called *Enrico*, composed by Galuppi, and possessing some pleasing and elegant melodies*. This piece appears to have run till towards the end of the next month, when *Temistocle*, an opera set by Porpora, was performed, and was favourably received. In the autumn of this year, the place of Galuppi,

* It is due to the genius of Galuppi, to say, that many of the refinements in modern air, as well as effects in dramatic music, originated in the vigour and floridity of his creative imagination.

who had returned to Italy, was supplied by Lampugnani, a new composer. His first opera, *Roxana*, was produced November 15th, and kept possession of the stage till the end of the year; and in the succeeding January (1744), the same master brought forward a second new opera called *Alfonso*. Both these pieces exhibited a graceful gaiety of imagination, commixed with an elegant tenderness of style, peculiarly novel in their day, and calculated to convince their hearers, that Lampugnani was deficient only in grandeur and richness of harmony. The eighth performance of *Alfonso* was followed by the appearance of *Roselinda*, set by Veracini, at that time leader of the opera band. The music, wild, awkward, and unpleasant, as it must be allowed to have been, carried this drama through twelve nights; soon after which, *Alceste*, a new opera from the pen of Lampugnani, was performed, the music of which was elegant, sentimental, and dramatic. Its career of *ten nights* concluded the season. After this, there were no operas at the King's theatre till 1746*.

1745. It was the popular prejudice, excited by the rebellion, against the performers, (who, being foreigners, were chiefly Roman Catholics, if they were any thing), that kept the opera-house closed this year. But January the 7th (1746), a new drama, called *La Caduta de' Giganti*, set by Gluck, was performed before the Duke of Cumberland, in compliment to whom, the whole was written and composed. The genius of the juvenile Gluck, naturally great, was yet immature and unregulated; and the merit of the piece procured it but five representations. On the 28th of the same month, *Il Trionfo della Continenza*, a pasticcio, but chiefly by Buranello,

* In November 1744, Handel, finding the house unoccupied, engaged it for the performance of oratorios, which he began November 3d, and, to the nation's disgrace, continued with great loss, till the 23d of April.

came out, and ran ten nights. March the 4th, it was succeeded by *Artaxene*, set by Gluck; and May 15th produced *Antigono*, illustrated by the genius of Galuppi. After three pieces, nothing remarkable occurred till the appearance of *Mitridate*, by a new composer, (Terradellas,) December 2d, which enjoyed a run of ten nights. Most of the songs of this piece were agreeable; some of them highly elegant and interesting *.

In January (1747), *Fetonte*, or *Phæton*, a new opera by Paradies, just then arrived in this country, was performed. Its excellence was not of a degree to announce the talent that afterwards shone in its composer's superlative lessons for the harpsichord; and it with difficulty lingered through nine nights. March brought forward a new opera by Terradellas, called *Belerophon* †. This piece, the music of which was generally good, had ten representations, and, together with four of *Mithridates*, completed the fourth subscription, —and a losing season ‡. In the following November, the theatre opened with a pasticcio called *Lucio Vero*, chiefly from Handel; which was favourably received, and ran till Christmas §. This season, however, like the last, was, on

* The Earl of Middlesex, who, till this winter, was patentee and sole director at the opera, had, at the beginning of the season, been joined by a number of noblemen, who opened four general subscriptions; the first, in November, for six nights only; the second, in December, for ten; the third, in January, for seventeen; and the fourth, in March, for fourteen.

† It appears that the happy employment of the *crescendo* and *diminuendo* was first resorted to in this opera.

‡ Whether the present indifferent success originated in the deficiency of public taste, or the incompetency of the noble managers, was never decided; but patriotism would prefer its being the latter.

§ During the career of *Lucio Vero*, the little theatre was opened by some unemployed or discontented performers, who presented the

the whole, heavy and discouraging; and the noble director, Lord Middlesex, again found himself a considerable loser. May the 4th, after vainly trying *Enrico*, by Galuppi, *Roxana*, by Lampugnani, and *Dido* and *Semiramis*, by Hasse, the house was closed. In the spring of 1749, *La Finta Frascatana*, *Il Giramondo*, and *La Pace in Europa*, were brought out; but did not exhibit merit sufficient to call for, or justify our present notice, beyond their mere enumeration. The latter end of January (1750), a burletta, entitled *Madama Ciana*, composed six years before, by *Latilla*, after being performed twice*, was succeeded by the representation of *Don Calascione*, which, in its turn, after two performances, was withdrawn; when a new serious opera, called *Adriano in Siria*, set by Ciampi, supplied its place. *Adriano's* sixth performance was followed by the production of *Il Trionfo di Camilla*, also by Ciampi, which expired on the second night. The spring of this year was rendered memorable by the flight of Dr. Croza, the new opera manager, whose sudden disappearance at once announced the neglected condition of the lyric drama, and served to continue that forlorn state of things which had almost uniformly prevailed for the previous four years, and as far as the *music* of the opera was concerned, afforded melancholy evidence of the deficiency of the public spirit, or public taste.

town with an opera called *L'Ingratitudine Punita*, which, however, was heard but twice.

* It is not unworthy of remark, that except *La Buona Figliola*, all the comic operas imported, at that period, from their native soil, where they flourished in the sunshine of public favour, immediately faded in our colder clime.

CHAP. XVII.

STATE OF THE ITALIAN OPERA IN ENGLAND, SUBSEQUENT TO THE MIDDLE OF THE LAST CENTURY.

NO reader will reflect on the origin of the Anglo-Italian opera, and the mode in which, in regard of language, its motley construction was first conducted and endured, and be surprised that the nonsense of which the *words* of that species of entertainment too generally consist, should have been so long and so willingly tolerated. We have seen that for a considerable time, English and Italian were commixed in the same piece; and that it was but by very slow degrees that the lyric drama assumed any rational or consistent shape. Even since its appearance among us in the uniform idiom of the country in which the *opera had its birth*, its fable and incidents, business and conduct, sentiments and poetry, have been almost the constant subject of British satire and British ridicule. But surely, before our critics indulged their censorial spleen against the model and the materials, the design and the execution, of the Italian drama, they might have cast their eyes on the state in which, for a considerable period, their countrymen were content to receive it; and, by sharing its improved condition, have avoided an indirect condemnation of the taste which was gratified with the so much ruder contour, and so much more incoherent detail, of a representation struggling under the various difficulties of uniting artificial with natural

expression—of blending the euphony of lyric verse with the energy of passionate declamation—of flattering the external sense while it had to rouse the feelings of the soul, and to appeal to, and satisfy, the judgment.

In justification of this remark, let us recollect, that the operas of *Arsinoe*, *Camilla*, *Thomyris*, and *Love's Triumph*, consisted of English words adjusted to Italian music, originally adapted to Italian poetry, of which the *English* does not even pretend to be a translation; and that consequently, it does not so much as *aim* at a correspondence of sense with sound. Let us add to this, the reflection, that in this adaptation, no concordance was thought of but that of measure and cadence between the words and the music; that sentiment seems rather to have been avoided than sought; and that nonsensical as the Italian drama has since been pronounced, such doggrel as the following was favourably received:—

So sweet an air, so high a mien
Was never seen. ARSINOE.

For thy ferry-boat, Charon, I thank thee,
But thrust me not out, for I come in a hurry.
IBID.

Since you from death thus save me,
I'll live for you alone;
The life you freely gave me,
That life is not my own. CAMILLA.

Charming fair,
For thee I languish,
But bless the hand that gave the blow;
With equal anguish,
Each swain despairs,
And when she appears,
Streams forget to flow. IBID.

My delight, my dear, my princess,
With desire I lose my senses;
I before you feel with fury,
My blood hurry
Through every vein;
At my heart
I feel a smart;
Dying thus, who can complain?

I had vow'd to play the rover,
Fool with love, or give it over;
But who can, though grave and wise,
'Scape those dimples, lips, and eyes?
Then to bless you,
I'll caress you,
Press you,
Kiss you,
Till, like me, you cry 'tis vain,
O, my dear, to frown and feign,
Dying thus, who can complain?

THOMYRIS.

No more trial,
Nor denial,
Be more kind,
And tell your mind;
So tost,
So crost,
I'm sad,
I'm mad,
No more then hide your good nature,
Thou dear creature;

Balk no longer,
Love nor hunger;
Both grow stronger
When they're younger;
But pall,
And fall
At last,
If long we fast

LOVE'S TRIUMPH.

Ex unis disce omnes.

These specimens of our pretensions to criticise the Italian *libretti* are sufficient. Setting such *poetry* as this, English masters not blessed with the genius of a Blow, a Purcell, or an Arne, could scarcely be expected to derive from it the inspiration of the Muse; and then, as now, the generality of British composition was as much beneath the standard of real excellence as the greater portion of our dramatic verse. But such verse, it seems, was good enough to succeed, and its success a sufficient incentive even to our ablest composers.

But to return to the progress of *The Italian opera in England.* In 1754, a company of singers not very high in the public favour, opened the Italian theatre with pasticcios. Their undertaking lingered through the season; and in the following autumn, the arrival of the singer Mingotti, shed upon it comparative eclat*. The manager, Vaneschi, brought forward in November, the opera *Ipermestra,* composed by Hasse and Lampugnani, which kept the stage eleven nights. The following January, a new opera, entitled *Siroe,* was submitted to the public opinion. Its light, airy, and pleasant music, by the last mentioned composer, maintained it on the stage nine nights; after which was performed *Riccimero,* by Galuppi; a piece of considerable excellence, and which deservedly carried the manager through the remainder of the season. In the succeeding November, the *Andromaca* of Jomelli was represented by nearly the same company. In great part, it

* The public in general is so much more liberally furnished with *ear* than with *sentiment*, and so much better qualified to judge of the mechanical powers of performers, than of the intellectual excellence that gives birth to good composition, that it would be highly illiberal to uniformly impute the failure of musical productions to their intrinsic destitution of merit.

exhibited the best manner of its original and masterly composer, and eclipsed almost all cotemporary productions. The only noticeable particular, during the remainder of this season, was the representation of Metastasio's admirable drama of *Demofonte*, anonymously set, and more distinguished by its plagiarisms from Handel and other great composers, than by any original feature*.

The opera concern, now relapsed into its late debility, not a little increased by the incessant disagreements between the manager and his principal singer. Its continued decline, reduced Vaneschi to bankruptcy; and his flight, left the operatical supremacy to the combined abilities of the leader, Giardini, and the singer, Mingotti. The exertions of these new directors gave an improved aspect to the lyrical drama; and though music already composed for the foreign theatres (selected by the judgment, and arranged and amplified by the taste, of Giardini) supplied the place of original composition, success, for a considerable time, seemed to sanction their enterprise. The profits, however, bright as were appearances, did not long encourage their retention of the lyric sceptre, and they retired to a private station, resigning the sovereign privilege of self-ruin to the singer Mattei, and her husband Trombetta†.

* Nevertheless, the success of this piece, which ran twenty nights, offered another instance in proof of the public caprice, when music is the subject of decision.

† Giardini's successor, as leader, was the well-known Pinto, a miraculous performer on the violin, even when a boy. Long before manhood, he was at the head of the fullest bands. He had a powerful hand, a quick eye; and performed, at sight, the most difficult compositions that could be placed before him. He married twice. His first wife was Sybilla, a German singer; his second, the celebrated Miss Brent.

The assistance of Gioacchino Cocchi, of Naples, was now called in; and a pasticcio, arranged and conducted by his talents, opened the season commencing November, 1757. After a career of fourteen nights, it gave way to *Zenobia*, a new opera, entirely set by Cocchi; but few airs of which, in any of the material qualities of melody, can be said to surpass mediocrity. Not to fatigue the reader's attention with monotonous remarks on the limited and little-varied productions of this composer, who, till the re-appearance of the elegant Galuppi, occupied, and almost engrossed, the opera stage, I shall proceed to notice the highly pleasant and agreeable piece *Il Mondo della Luna.* With the music of this burletta, so honourable to Galuppi's genius, taste, and animation, the public was much delighted, and, through a great part of the season, awarded to it the honours of crowded houses, and the loudest applause.

In January 1761, the same master brought on the stage his *Il Filosofo di Campagna*, a comic opera, the musical merit of which surpassed that of every other burletta performed in England, till the appearance of *Buona Figliola;* and its success was not less creditable to the public than its deserts to the composer. In the course of the next month, *Tito Manlio* was produced; but it stood no more than three or four trials. Its successor was *Didone Abandonata*, a serious piece by Galuppi, and Perez, the excellence of which, though unequal, maintained it on the stage (on Saturdays) through the season. On the Tuesdays, the performance of *Il Mondo della Luna*, and *Il Filosofo di Campagna* were, at the end of April, relieved with *La Pescatrica*, a comic piece, the spirited and tasteful airs of which (for the composer is not actually known) procured Galuppi the credit of its production. In the following autumn, the royal nuptials and coronation gave birth to a drama, having for its title, *La Speranza della Terra*. The circumscribed merit of the piece

accorded with the temporary nature of the occasion, and it was endured. The *comic* troop commenced their operations with *Il Filosofo di Campagna*, by *command*. New kings and queens ever were, and ever will be run after, till popular experience shall moderate popular expectation; and the house, of course, was crowded,—to welcome, and to applaud *. In November, was produced a new burletta, called, *Il Mercato di Malmantile*, by Galuppi and Fischietti. The piece deserved and obtained success; and the remainder of the season (the spring of 1762) was occupied with *Tolomeo*, a pasticcio; *La Disfatta di Dario*, and *Atilio Regolo;* the first chiefly by Galuppi, the second by various composers, and the third, (in which there are some specimens of truly fine composition) by the charming Jomelli. The comic operas of this spring were Ciampi's *Bertoldo*, and Cocchi's *Le Nozze di Dorina*, and *La Famiglia in Sumpilia* †. The pretensions of these pieces were few, and their encouragement commensurate with their merit.

Though, at the close of this season, Mattei retired from the stage, she retained her managerial station another year; and in the following November, opened her theatre with the comic opera of *Il Tutore e la Pupilla*, a pasticcio. This, and a serious opera (*Arstarto, Re di Tiro*), also a pasticcio, occupied the stage till January (1763), when a new comic pasticcio, called *La Cascina*, was brought forward; which, next month, was succeeded by another comic piece, entitled *La*

* Had half the felicity occurred to England that was fondly expected from this reign, and this union, it might have superinduced some apology for the people's unphilosophical, if not irrational joy.

† In this opera, Felton's ground was introduced: but was too well known, i. e. had been already too much admired, to continue to please that class of auditors with whom the standing motto seems ever to have been, " No novelty, no beauty."

Calamita de' Cuori, admired for the novelty and beauty of most of its airs. John Christian Bach, whose dramatic productions in Italy had reflected so much lustre on his name, and added to the honour of his family, being now in England, was applied to, and engaged by Mattei, to supersede by his fancy, taste, and science, the ill-informed dulness of Cocchi *. The first opera of this master was entitled, *Orione, or sia Dinna Vendicata*, which, on its very first, and also its second night, had among its auditors the young king and queen †. The beauty of the melodies of this piece vies with the richness of the accompaniments, and of the general harmony; and from February 19th, 1763, till the 7th of May, no other serious opera was wanting. On the latter day, however, a second serious piece, called *Zanaida*, (also by Bach) was produced, and served to successfully close the season.

Signora Mattei having left England in the preceding June, Giardini and Mingotti again coalesced as managers; and in the winter 1763—1764, brought out *Cleonice*, a pasticcio, the airs of which were chiefly selected from the compositions of Galuppi and Giardini; *Siroe*, likewise a pasticcio, principally furnished by the latter master; *Enea e Lavinia*, an opera, entirely by the same; and *Leucippe e Zenocrita*, a pasticcio, beautified with two or three airs by the ingenious

* This musical author, or rather compiler, arrived from Italy well stored—with the ideas of others. When the passages with which he came freighted were unshipped, the native poverty of the bottom in which they were imported, at once appeared. If, however, his talents did not qualify him to compose, his industry enabled him to teach; and in the drudging vocation of a singing master, he amassed a considerable sum.

† It was in this opera that *clarinets* were first employed in the orchestra of the London lyric theatre.

and graceful Vento. Though, on the whole, these pieces were not unfavourably received, the season was far from being auspicious; and its conclusion terminated the joint reign of Giardini and Mingotti. The fine soprano voice of Signor Mangoli, and superior manner of Signora Scotti, did more for the prosperity of the next season, than the combined talents of even such composers as Galuppi, Giardini, and Vento had been able to achieve. That these singers might perform under every possible advantage, the fine genius of Arne was resorted to; and the Doctor set for them Metastasio's *Olimpiade.* But his music was too strongly tinctured with nature, and nature's feelings, to conciliate the artificial taste of an opera audience; and the piece was performed but twice *.

After the production of a pasticcio called *Berenice,* in which the joint compositions of Hasse and Galuppi, Ferradini and Bach, Vento, Rezel and Abel, effected for the theatre no great advantages, the opera of *Adriano in Siria,* newly set by Bach, was brought forward. Many of the songs in this piece were so frequently sung at concerts, (public and private) and with such rapturous applause, as to give birth to the expectation that the German musicians would become almost as obnoxious to the Italians as Englishmen, and be deemed equally worthy of their hostility. *Demofoonte,* a new opera by Vento, succeeded *Adriano in Siria;* and the public applause did justice to the ease and gracefulness, if not the novelty and science, of its airs. This opera, *Il Re Pastore,* chiefly by Giardini (performed for Manzoli's benefit), and *Solimano,* a pasticcio, were all the pieces that (this season, 1764—1765) succeeded Bach's productions.

* Something, perhaps, might justly be allowed to Italian jealousy, and Italian trick, as well as to English prejudice. What! an English composer presume to profane the Italian drama! Insufferable.

In the following winter, the managerial honours and cares passed from Giardini and Mingotti to Messrs. Gordon, Vincent and Crawford. The first opera performed under the new impresarii, was *Eumene*, a pasticcio, the reception of which was not very flattering to their hopes. Their next offering was not regarded with a much more favouring ear; and, indeed, excepting the third effort, *Sofonisba,* wholly set by the unlearned, but smooth and facile Vento, no piece could boast of a brilliant, or even tolerable career *. However, not despairing of future success, the new regency adopted for the next season, (1766-7) a new system of operations. During the summer, two distinct vocal companies were engaged: a serious company, for Saturdays, and a comic one, for Tuesdays. The third piece brought forward this season, was performed by the latter company. That piece was *La Buona Figliuola,* by Piccini. Its excellence, both as a drama, and the vehicle of fine music, had saved from ruin, the opera manager at Rome, and now promised to retrieve the deranged finances of the London directors; but they contrived to turn their success against themselves. Because *La Buona Figliuola* had done wonders for their treasury, equal if not greater miracles, were expected from its sequel, *Buona Figliuola Maritata;* and the eventual dilapidation of their former gains apprized them, too late, of their error. The season 1767-68, commenced with Piccini's *La Schiava,* and commenced auspiciously. That very pleasant comic opera brought, in the course of the season, fourteen crowded houses. In December, the serious pasticcio *Sifare,* was represented, but with no distinguished success: and in January, two new masters arrived, the first

* One of the operas, this season, which did not meet with all the encouragement it merited, was *Pelopida,* set by the late ingenious Barthelemon.

of whom (Guglielmi) produced *Ifigenia in Aulide*, and the second (Alessandri) *La Moglie Fedele*, and *Il Re alla Caccia*, neither of which pieces either obtained, or claimed, any marked approbation, though their composers afterwards rose to considerable eminence, and applausive notice *.

The lyric theatre closed, the end of June; but two months afterwards was opened again, with the hope of profit, and in compliment to the King of Denmark, then in England. After six representations, the house closed till November; when a new campaign commenced with the performance of *Gli Amanti Ridicoli*, by Buranello. The principal serious singer at this period, (Guadagni) being absent, no serious opera was performed during this season; but the defect was tolerably well supplied by the ingenious and animated productions of Galuppi, Piccini, and Guglielmi. From this time to 1772, nothing remarkable occurred in the opera concern beyond the arrival and departure of certain singers. But in the summer of that year, the charming composer, Sacchini, came to England. It was not, however, till the following January that his talents, so warmly admired on the continent, were evinced to an English audience. In that month, his *Il Cid*, and in May, his *Tamerlano*, appeared, and challenged universal applause. Taste, elegance, and ease, with a thorough knowledge of the various properties of a well-appointed orchestra, and profound skill in producing stage-effect, were all equally conspicuous in his compositions, and extorted unlimited admiration †.

---

* The combined strength of these masters was reinforced by the talents of Fischietti, an agreeable composer, who produced the comic opera of *Il Mercato di Malmantile*; and the abilities of Pugnani (then leader of the band) which were successfully displayed in his *Nannette e Lubino*.

† The admirers of Madame Syrmen's extraordinary powers on the violin (and those admirers included all who heard her) were concerned

In the following November, the season 1773—1774, commenced with *Lucio Vero*, composed by the last exquisite master: and the succeeding spring presented the public with two admirable new operas, *Nitteti* and *Perseo*. The next season opened with *Alessandro nell' Indie*, newly set by Corri, a young composer of some merit; and in 1776, Tomaso Traetta, a new Neapolitan composer, was engaged: but notwithstanding this musician's high and well-merited reputation, he suffered by Sacchini's prepossession of the public favour. His two excellent operas *Germondo* (serious), and *La Serva Rivale*, (comic) were, nevertheless, heard with considerable pleasure, and proved how deservedly his music had been admired at most of the great theatres abroad *. From this time till the arrival of Anfossi, in 1782, no distinguished continental composer added to the lustre of the Italian opera in England. And this ingenious, tasteful, and accomplished master encountered the double disadvantage of finding his way to the public favour blocked up by the prevalence of Sacchini's genius, and the bankrupt condition of the lyric theatre. In fact, no great while afterwards, the whole machine, disordered by the shock of law-suits, internal hostilities, and insufficient receipts, came to pieces.

At length a new regency was formed, at the head of which, as acting manager, stood the vigilant Gallini. The first piece brought out by his active taste, was *Didone Abbandonate*, a serious pasticcio, which, by the seasonable arrival of Rubinelli, was rendered very successful. This was in the spring of 1786; and soon afterwards (May 25th), *Armida* was performed, which brought into union the striking powers of Rubinelli and

---

to see her sink herself from the elevation of *first woman* on her instrument, to the station of *second woman* in the *Cid*, and the *Sofonisba*, of this composer.

* Traetta died in 1779.

Mara. The alternate performance of this piece and *Virginia,* with the occasional intervention of a comic opera, filled up the remainder of the season. The next season did not begin till December the 23d, when a new opera, called *Alceste,* composed by Gresnick, a German master of the Italian school, was performed. This piece, either on account of the indifference of the public, or the indisposition of Madame Mara, or both, ran only three nights. The following month (January 1787), the comic opera, *Giannina e Bernardoni,* originally composed by Cimarosa, but now variegated and extended by some airs by Cherubini, was brought on the boards; but notwithstanding the diversity and merit of the music, had but a transient stage existence. In February, *Il Tutor Burlate,* a comic opera by Paesiello, made its first appearance; and though indifferently performed, was heard with much pleasure. About the same time, a serious opera set by Rauzzini, entitled *La Vestale,* was represented, but not very cordially received. In March, Handel's *Julius Cæsar* was revived for a benefit; and by the aid it derived from the substitution, in many places, of other of his favourite airs, was rendered so fresh and so attractive, that the manager found his account in its occasional repetition through the season.

The next season began on December 8th, with the comic opera *Il Re Teodoro,* from the fertile and polished pen of Paesiello. A burletta, the music of which was known to have delighted the whole continent, could scarcely fail to please a refined English audience; and, consequently, the piece was well received. In January (1788), *L'Italiana in Londra,* a comic opera, originally set by Cimarosa, was submitted to the judgment of an English audience, under the title of *La Locandiera,* the music of which did not correspond with the high fame of its elegant and refined composer. In the following April, and not before, a serious opera was performed. It was the *Giulio Sabino* of Sarti,

prepared for the purpose of introducing the new singer, Marchesi. This piece, like several others, the merits of which had captivated foreign audiences, did not appeal with superlative force to English taste; and a very few representations terminated its inglorious career.

I have now, at the expense of two minutely-laboured, and, I fear, tedious, though not protracted chapters, traced the progress of the ITALIAN OPERA in England, from its first establishment here, to a late period. The extent and importance of the foreign lyric drama—the variety it embraces, and the refinement it exhibits—the mental powers demanded for its perfect production, and the mechanical excellence requisite for its just performance,—these will better apologize for the attention bestowed upon the highest secular province of the harmonic art, than any apology I can offer, and leave me at liberty to do justice to native merit.

CHAP. XVIII.

ARNE AND ARNOLD.

DR. ARNE.

OF England's musical composers, no one, his merits aggregately viewed, certainly no one except Purcell, claims a higher distinction than the late Dr. Arne. To a strong and clear conception, he added all the polish of his time, and with a copious store of science, was the musician of sentiment and of nature. It were a praise sufficient to establish his general pre-eminence, that his genius marked out a course for itself: but the flowers with which his path was profusely adorned, by his simple and easy, yet elegant imagination, combined with the force and originality of his ideas, place him in a station perfectly his own, and exhibit his professional character in a beautiful and brilliant light.

THOMAS AUGUSTINE ARNE, son of an eminent upholsterer in King Street, Covent Garden *, received his edu-

* The father of Dr. Arne had for his sign the *Crown and Cushion*. He appears to have been the Upholsterer mentioned in No. 50 of the *Tatler*. He has the credit of being supposed the original projector of the performance of Handel's compositions to English words.

cation at Eton College. The provident wisdom of his father designed him for the legal profession; but the native taste for music that afterwards rendered him so conspicuous an ornament of his country, disclosed itself in his earliest youth, and, by his schoolfellows, has been said to have interfered with the progress of his academical attainments. According to some of his biographers, a flute-too often supplied the place of Virgil or Horace; and, on leaving the grammar-school, he brought with him so strong a predilection for the *concord of sweet sounds*, that he was frequently tempted to avail himself of the privilege of a liveried servant, by going in a borrowed garb to the part of the opera house then usually allotted to the domestics of the nobility. Sensible of the pain and displeasure that would be created in his father's mind, should he know that his son's partiality was devoted to the charms, and his time to the cultivation, of music, he secretly procured, and conveyed to the attic story, an old spinnet. On this instrument, after cautiously muffling the strings, he guardedly and timidly practised during the hours when suspicion and the family were asleep.

In the case of this juvenile votary of Apollo, genius and external circumstances were wofully at variance. To have been totally excluded from the pursuit of his beloved art, had distracted the young musician; and the knowledge, that nature and inclination opposed his ever becoming a special pleader, or barrister, would have been a heavy affliction to his father. He, therefore, had no alternative, but to conceal the reluctance with which he proceeded in the study of a profession he had resolved never to practise, and to clandestinely continue his favourite study and exercises.

While improving his execution on the spinnet, and applying himself to the acquisition of thorough bass, he contrived to procure the advantage of some instructions on the violin. Under Festing, he made so rapid a progress, that not many

months after the commencement of his application to that instrument, his father, calling accidentally at the house of a friend, detected his son in the very act of leading a chamber band. His astonishment yielded to a degree of anger that was not speedily appeased: but at length, cool reflection, and the apparent desperation of the case, determined him to indulge the pertinacious bent of nature, and afford his son every possible opportunity of turning his talents and inclination to a profitable account. Bracton *De Legibus* and Coke upon Littleton, now gave way to Correlli's concertos and Handel's overtures; and the unrestrained tones of Augustine's violin, bewitched the whole family. Miss Arne, endowed with a remarkably sweet voice, was particularly affected by her brother's performance, and gladly received from his taste and knowledge instructions that soon qualified her for a public performer. The style in which the young lady acquitted herself in Lampe's opera of *Amelia*, induced her affectionate tutor to prepare for the exercise of her abilities, a new character. He accordingly set to music Addison's opera of *Rosamond*, in which, while the future-celebrated Mrs. Cibber represented the heroine, the younger brother of the composer acted the part of the page *. The piece was most warmly received, and performed ten nights successively; the last time for the benefit of the composer.

The success of this production was too encouraging to permit the ardent mind of so young a candidate for fame to remain inactive; and Mr. Arne directed his genius to the

* This drama, meritorious in its poetry, and enchanting in its music, was first performed, March 7, 1733, at Lincoln's-Inn Fields. "The *King*, Mrs. Barbier; *Sir Trusty*, Mr. Leveridge; *Page*, Master Arne; *Messenger*, Mr. Corfe; *Queen*, Mrs. Jones; *Grideline*, Miss Chambers; *Rosamond*, Miss Arne."

composition of a burletta. Fielding's *Tom Thumb*, originally brought forward under the title of *The Tragedy of Tragedies*, was the chosen subject; and now transformed into *The Opera of Operas*, that piece was re-produced at the new theatre in the Haymarket, "set to music *after the Italian manner*, by Mr. Arne, jun." The reception of this effort was no less favourable than that of the former. At the *second* representation, the Princess Amelia and the Duke of Cumberland were present; the *sixth* attracted the Prince of Wales; and the *eighth* had among its auditors the younger princesses.

These two pieces, nay, the first of them alone, exhibited genius and science sufficient to establish a dramatic composer; but the music of *Comus*, produced in 1738, gave evidence of powers too superior not to astonish and delight every judge of original, sweet, and nervid composition. In this mask he introduced a style, unique and perfectly his own. Without pretending to the high energy of Purcell, or the ponderous dignity of Handel, it was vigorous, gay, elegant, and natural; and possessed such strong and distinctive features as, by its production, to form an era in English music. By the beauty of this piece, and by that of his numerous single or detached songs, Arne influenced the national taste, and begat a partiality for that flowing, sweet, and lucid style of melody, which captivates the ear by the simplicity of its motivo, and satisfies the understanding by the truth and emphasis of its expression. It long guided, or governed, the genius of inferior composers for our theatres and public gardens, and constituted, and settled, a *manner* which, more justly than any other, may be denominated *English* *.

* Unfortunately, the ingenious inventor of this manner, the mellifluous, the natural, the unaffected Arne, was not himself sufficiently sensible of its value, to continue true to the native cast of his own genius.

About the year 1740, Mr. Arne married Miss Cæcilia Young, a vocal pupil of Geminiani, and an excellent performer. In 1742, they went to Ireland, where the husband, as a distinguished composer, and the wife, as a celebrated singer, were kindly and honourably received. After remaining in that country two years, they returned to England, and the composer of *Comus* formed an engagement with the proprietors of Drury-Lane theatre, for himself as musical author, and Mrs. Arne as serious singer. Here his talents sometimes (and not reluctantly) clashed with those of Boyce, a master, with whom himself, and only himself, was qualified to contend. In truth, Arne possessed a spirit that vied with his genius, and that (whether prudently or otherwise) would not have shunned a contest even with Handel.

In the following summer (1745) the proprietor of Vauxhall Gardens having resolved to add vocal to his instrumental performances, engaged Mrs. Arne as one of his singers. This improvement in the rural recreations of that place, opened a new field for the display of Arne's powers, which in the numerous ballads, dialogues, cantatas, duets, and trios, afterwards produced in the town's delightful evening retreat, shone forth with a sweet serenity, and by the spreading aid of the press, charmed the whole kingdom *.

In 1762, after producing, in addition to his *Rosamond* and *Tom Thumb*, two oratorios (*Abel*, and *Judith*), *Britannia*, and the *Judgment of Paris* (both masks), *Thomas and Sally* (an after-piece), and *Eliza* (an opera), *Doctor* Arne

Tempted to follow the Italian composers, he deserted a path in which he could not be exceeded, or followed.

* Among the various fugitive compositions produced by Arne for Vauxhall Gardens, no one was more admired than the little dialogue of *Colin and Phœbe*, the words of which were written by Moore, the author of *Fables for the Female Sex*.

(for during this interval he had taken his degrees at Oxford) ventured upon the arduous and dangerous task of composing an Anglo-Italian opera. His selected drama was that of Metastasio's *Artaserse*. Excellent as the piece in the original, the translation he adopted was too bald to allow his reckoning upon any support from the quality of the words he had to treat, and consequently, his sole dependence was on the merit of his own contribution. It was in the music of this piece that he first quitted that simple and natural cast of melody which in *Rosamond, Comus, Eliza, Judith,* and a countless variety of independent cantatas, ballads, airs, &c. had attracted and pleased every rank of society. His boldness and success were equal to the risk; and the risk was great. The nature, however, of his undertaking, admitted of one resource; and of that he pretty liberally availed himself. In as far as it was intended that the style should bear on that of the Italians, he had the opportunity of introducing and appropriating many select passages, which, while they served to throw over the whole a novel air, would be little liable to detection by a playhouse audience. The principal performers in *Artaxerxes* were Tenducci, Peretti, and Miss Brent, the doctor's pupil. The piece was ardently applauded, ran a great number of nights, and when ably performed, is still, and will ever be, listened to with rapture.

Of the general character of Arne's melody it has been said, that, if analyzed, "it would appear to be neither Italian, nor English; but an agreeable mixture of Italian, English, and Scotch." But the opera of *Artaxerxes* excepted, and some few airs forming designed imitations of the Scotch style, no compositions are more purely English than the vocal productions of this master. It has, with an equal confidence, been asserted, that he was not a sound contrapuntist: but every candid adept in the science of har-

mony will not only admit his erudition as a theorist, but vouch for his skill in digressive modulation and harmonical evolution. His oratorial choruses, though not *Handelian*, exhibit well-worked fugues, and close and artful fabrication. Unlaboured simplicity, and liquid sweetness, were the natural characteristics of Dr. Arne, not loftiness and grandeur; in him, the majesty of the epic relieved not the beauty of the pastoral; his Apollo might emulate, but could never attain, the strength of Hercules; and if ever this musician compromised his gracefulness, it was when he affected a dignity, or force, not included in the qualities of his genius. But his powers, if not gigantic, were animated and striking, as well as pleasing and simple; and, on proper occasions, even vigorous and brilliant. His "*Rise, Glory, Rise!*" (an air in *Rosamond*) displays a fire, and even a nobleness, to which few English cotemporaries could pretend. In the opening song of his *Comus*, "*Now Phœbus sinketh in the west*," we hear the notes of a manly and generous joy; and listening to his cantata of the "*School of Anacreon*," catch his vivacious delirium, and seem lost in the complicated influence of love, conviviality, and wine. Than his air of "*To keep my gentle Jesse*," in the *Merchant of Venice*, there is not a more impressive example of delicacy and tenderness; and the melody of "*Where the bee sucks, there lurk I*," has long been the indispensable ornament of Shakspeare's *Tempest*. The ballad of "*Gentle Youth, O, tell me why*," is a musical sample of the elegant pathos of Sappho; "*When in smiles the fair appears*," is an air, the susceptible Tibullus might have sung to his Delia, or his Plautia; "*Vain is beauty's gaudy flow'r*," is itself one of the many *beautiful flowers* in the Doctor's *Judith*; and to enumerate the specimens of vocal excellence in his *Eliza, Elfrida, Artaxerxes*, and *Caractacus*, (the music of which last piece,
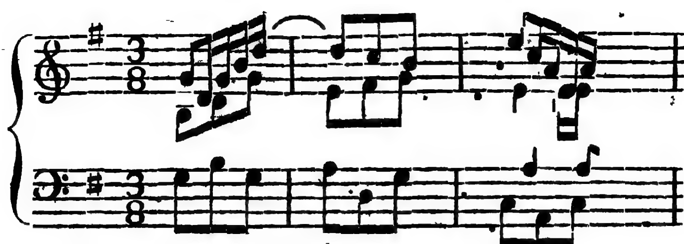
unfortunately, was never printed *) would be to mention almost every melody those dramas comprise.
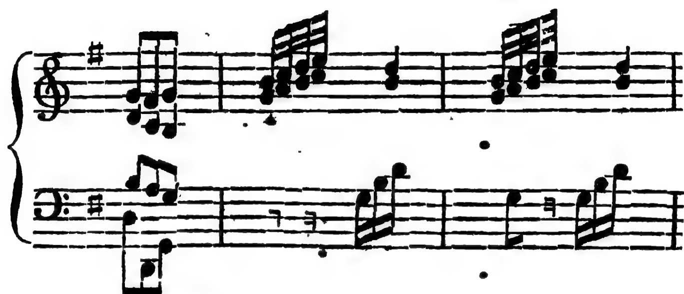
Of Arne's instrumental productions, it still remains to speak. These are few; but they exhibit powers that, evidently, only required a more constant exercise in that province of composition, to become in it as conspicuous as they were rendered in another by the felicity of his vocal music. His overture to *Rosamond* is ingenious, scientific, and enriched with an andante movement not less mellifluous and graceful, than the minuet in Handel's overture to *Ariadne:* the overture to *Comus* opens in a bold style, presents, in its second movement, a well-worked fugue upon an animated and appropriate subject; and concludes with a highly-attractive and very original air in triple time, *alla sarabande.* The overture to *Eliza* is conceived with spirit, announces a free and facile fancy, and in addition to a legitimate and excellent fugue, contains a minuet, the sweet simplicity of which cannot be heard with indifference. With the merits of the overture to *Artaxerxes,* the public is almost too well acquainted, for it to require my critical notice. A few remarks, however, may not be improper. The first movement of this so justly-admired production is remarkably original, highly spirited, and throughout, sparkles with a fire that declares its energetic source. The contrast of the first and second to the third and fourth bars, is uncommon and surprising; the varia-
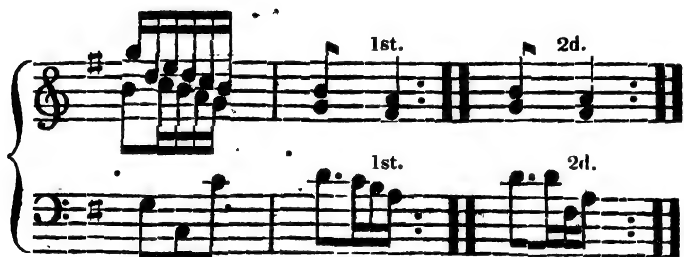
* The manuscript music of this drama (the words of which were altered from Mason, and adapted for the stage by the composer) was left in the hands of the Doctor's son, Mr. Michael Arne, by whom it was sold to James Harrison, a bookseller in Paternoster-row. This man becoming a bankrupt, the compositions were re-sold, or lost; and the public has been deprived of what my late friend, Dr. Arnold, who had perused the score, described as containing some of the brightest and most vigorous emanations of our English *Amphion.*

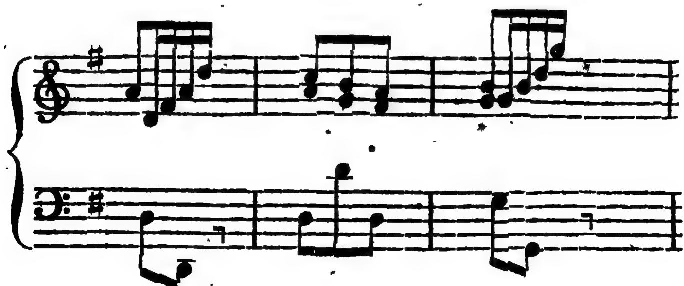
tions brought together, and the art with which the general vigour is relieved and sustained, strongly speak the real master, and the man of genius, while an intimate knowledge of the several powers of a band is every where evinced. The admiration and interest with which the succeeding *tempo minuetto* has always been heard, is honourable to the public taste: the chasteness and the delicacy by which it is characterized, have demonstrated themselves, by moving all hearts. Refined in its essence, but simple in its manner, it is accommodated to the feelings of every rank; and while nature dictates the taste of society, will continue to affect and to charm. Of the concluding movement, a kind of gavot, I cannot speak in terms equally commendatory. In its leading conception, it is coarse and monotonous; the general ideas are common-place, and the modulation insipid and circumscribed. An ever-esteemed friend, a patrician amateur, the lustre of whose birth yields to that of his talents,—insists even upon the *vulgarity* of this movement: and enamoured as I am with the signal merits of Arne, I cannot oppose this nobleman's opinion. Nevertheless, regarding the overture to *Artaxerxes* with a general eye, we cannot but pronounce it a strong and decisive specimen of a great and original genius; and acknowledge that, placed amid all the dramatic overtures that have ever been produced, it would be clearly distinguishable, and might assert its identical and independent character.
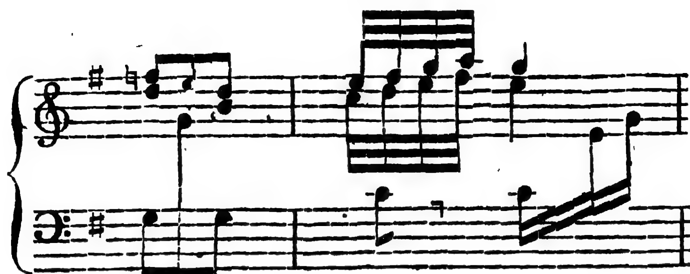
The overtures to his numerous dramas were not the only instrumental productions of this charming English musician. He composed several sets of sonatas for violins and other instruments, and a suite of harpsichord lessons, in which the subject of one movement (with variations) is, I well remember, as follows:
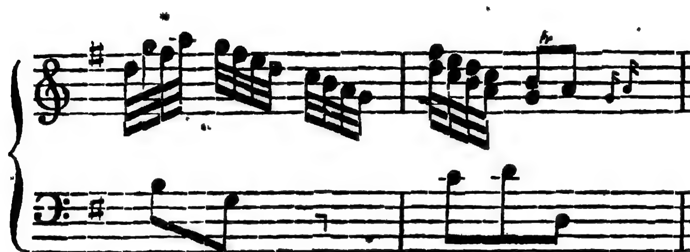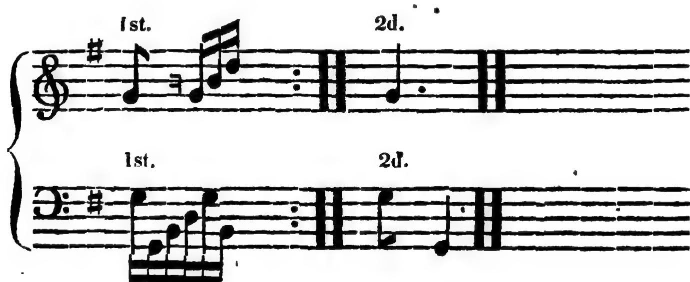





1st.
2d.
1st.
2d.









Though every musical critic will, in candour, admit that sublimity was not included in the style of Dr. Arne, or within the range of his genius,—that the pastoral reed, rather than the brazen tube,—the strain of rural simplicity, not the pompous pæan,—constituted the proper medium, and the natural object of his powers; though with the elegant ease of the chamber, he knew not to combine the grandeur and so-

lemnity of the choir,—the majesty which stalks in the nobler movements of Purcell or Handel,—yet, in smoothness, variety, and unaffected grace, ease, tender sentiment, and simple animation, he might dispute the palm with either of those colossal masters. No trivial honour is it to this bright and permanent ornament of the English theatre, that, during the fourscore years that elapsed between the death of our *British Orpheus* * and that of Arne,

——— Nature's sweetest child,
Warbling his native wood-notes wild,

no candidate for musical fame, among our countrymen, challenged, and obtained, the high and universal admiration conceded by Englishmen to the productions of the composer of *Comus* and *Artaxerxes.*

This charming musician died of a spasmodic complaint, on the 5th of March, 1778, and was buried in the church of St. Paul, Covent Garden †.

DR. ARNOLD.

Dr. Samuel Arnold, born in August, 1740, was at a very early age received into the King's Chapel, and, by consequence, received his musical education under Mr. Gates,

---

* Henry Purcell.

† Among Dr. Arne's numerous compositions, were his opera of *Rosamond;* mock tragedy of *Tom Thumb;* masks of *Comus, Alfred, Judgment of Paris,* and *Britannia;* operas of *Eliza, Artaxerxes,* and the *Fairies;* oratorios of *Abel,* and *Judith;* tragedies of *Elfrida* and of *Caractacus;* his music added to that of Purcell in *King Arthur;* music to the dramatic songs of Shakspeare; music composed for the Stratford *Jubilee;* and his entertainments of *Thomas and Sally,* and *Achilles in Petticoats.*

master of the children of that establishment. Endowed with a considerable portion of natural talent, and a persevering spirit, he, in his twenty-third year, found himself qualified to enter upon dramatic composition. Engaged at Covent Garden Theatre as one of its regular composers, he gave the first public evidence of his abilities, by his composition and compilation of the music of the *Maid of the Mill**. His success in this undertaking both stimulated further exertion, and expanded his professional ambition. Aspiring to the very highest rank of his art, he prosecuted his studies with new ardour, cultivated with avidity the principal arcana of counterpoint, and in 1767 produced his oratorio of the *Cure of Saul*, written by Dr. Brown. The piece was received with sufficient favour to encourage the continuance of his efforts in the same high province, and the following year, he brought forward his *Abimelech*. The applause obtained by this his second oratorial production, established the reputation of its composer; and in 1773, he successfully submitted to the public judgment his *Prodigal Son*, the tenor and bass songs of which, I am reminded, were sung by Mr. Vernon and Mr. Merideth. Four years after this, appeared his oratorio of the *Resurrection*, the general merit of which was well calculated to sustain the reputation he had acquired †.

During this period, the production of several dramatic

* Dr. Arnold assured the author of this history, that, for the composition, or rather, compilation, of the music of this opera, he consented to accept of the managers only the sum of twelve pounds, rather than resign the opportunity of bringing his talents before the public.

† The former three of these oratorios were performed at the Theatre Royal, in the Haymarket; the last was brought forward at Covent Garden Theatre; and, on account of the attendant expenses, produced much less profit than fame.

pieces, two sets of Vauxhall songs, three sets of sonatas for the piano-forte, and a variety of detached vocal and instrumental trifles, proved the diversified and ardent occupation of his powers; while his purchase of Marybone Gardens manifested a spirit of enterprise, and the music required for the burlettas exhibited at that place, opened a new field for the exertion of his talents*. The success with which this concern commenced was too speedily followed by a reverse; and at the expiration of his lease in 1771, the adventurous tenant found himself considerably *minus*. His pecuniary loss, however, was well counterbalanced by the happy acquisition of a most valuable consort. While engaged with Marybone Gardens, he became acquainted with the mental and personal merits of Miss Napier, daughter of the late Dr. Napier; and a union ensued.

Of the four oratorios already named, the ***Prodigal Son*** acquired the superior renown; and when Lord North was elected Chancellor of the University of Oxford, the composer was applied to for the use of that piece, to celebrate the installation. The oratorio performed, Mr. Arnold availed himself of the opportunity of presenting to the ***musical professor*** a probationary exercise for a Doctor's degree. Dr. William Hayes had heard the oratorio in London, and with a politeness that equalled his judgment, declined scrutinizing the submitted composition. "It is, Sir," said the Professor,

* Two of these *garden dramas*, "*The Revenge*," and "*The Woman of Spirit*," were written by the unfortunate Chatterton. In a letter to his mother at Bristol, dated April 14th, 1770, we find the discoverer, or the author, of Rowley's Poems, speaking of "a connexion he had formed with a *doctor in music*." This was Dr. Arnold. The performers of these pieces, each of which contains only four characters, were Mr. Reinhold, Mr. Charles Bannister (father of Mr. John Bannister, now living) Master Cheney, and Mrs. Thompson.

returning to the ingenious candidate his score unopened, "unnecessary to examine an exercise composed by the author of the *Prodigal Son*."

In 1783, Dr. Arnold succeeded Dr. Nares, brother of Judge Nares, as organist to his Majesty, and composer to the Chapel Royal: and in the following year, was nominated one of the sub-directors of the grand commemoration of Handel, which took place in Westminster Abbey. The new interest given to the productions of the Prince of Modern Musicians, by this *royal* celebration of German genius, suggested to Dr. Arnold the idea of furnishing the public with a complete edition of Handel's works; and in thirty-six folio volumes, he effected his design, with the exception of the few of those Italian operas of the great composer least in public request. The re-perusal of Handel's compositions necessary to the prosecution of this undertaking, gave birth to the idea of converting those portions of his productions least familiarly known, into materials for a *new oratorio;* which the Doctor produced, under the title of *Redemption.* The judgment displayed in this laborious adaptation* was worthy of the compiler's long experience in orchestral compilation; and his effort was received at Drury Lane Theatre with the most cordial approbation.

In 1789, Dr. Arnold's skill was complimented with the conduct of the Academy of Ancient Music: four years afterwards, he was appointed organist of Westminster Abbey;

* He assured me, that he had not reached the middle of his task before he sorely lamented the temerity of his undertaking; for that the compilation and adjustment of the matter of the first act had cost him more trouble than would have sufficed for the composition of a new oratorio: "And after all," he added, "I am not augmenting my honours as an *author*."

and in 1796, became the conductor of the annual musical performances at St. Paul's for the benefit of the Sons of the Clergy. About two years subsequent to this, a fall from the steps of his library occasioned a tedious confinement; during which he completed the composition of an oratorio afterwards performed at the Little Theatre in the Haymarket, under the title of *Elijah*, or the *Woman of Shunam* *. Madame Mara, on this occasion, was the principal performer, and a joint adventurer. The career of the piece continued through the Lent in which it was brought forward, and most deservedly added to the composer's long-established reputation.

Doctor Arnold's general habits were not the most abstemious; and a train of disorders brought upon his constitution, already enfeebled by the long confinement to which he had been subjected by the accident just mentioned, hastened his dissolution. After an illness of many months, too severe to admit the hope of his recovery, he expired at his house in Duke-street, Westminster, on the 22d of October, 1802. His remains were interred near the northern exterior of the choir of Westminster Abbey. The funeral was attended by the gentlemen of the three choirs of Westminster, St. Paul's, and the King's Chapel; and among the mourners, were the late Sir William Parsons, Dr. Ayrton, and the writer of this history.

The works of this ingenious musician are voluminous and various. No one of the several gradations of composition, from the humble style of pantomimic movements to the
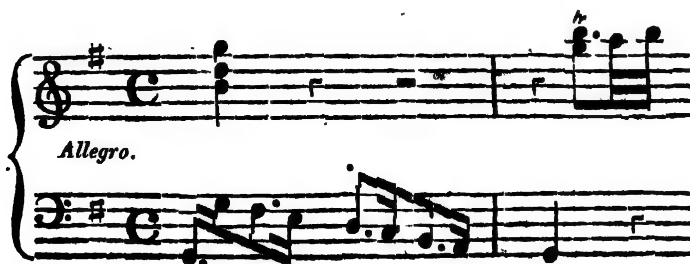
* The words of this sacred drama, which was originally called the *Shunamite*, were written by the late comedian, Mr. Thomas Hull. The Doctor not entirely satisfied with the piece in its first form and matter, requested my alteration of the manuscript; and the few changes I made, were adopted.
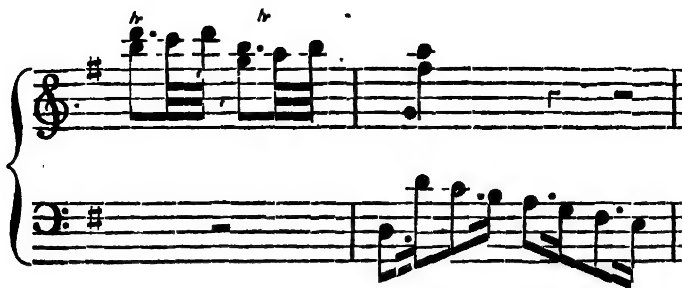
ambitious height of oratorial choruses, were untried by his versatile industry. The strength, however, it must be confessed, was not equal to the diversity of his talents; and, in general, he was most successful when he was least aspiring. Some of the songs in the two sets he composed for Vauxhall Gardens, are, nevertheless, elegant and fanciful; and the adjustment of the orchestral parts demonstrates a studious and profitable attention to Italian scores. The melodies, in some instances, are fanciful and florid, in others, chaste and expressive. Of a third set of airs and ballads, produced for the use of Marybone Gardens, I should not be justified in speaking in the same terms. Their style wants the bloom, and their expression is deficient in the warmth, by which the former melodies are recommended. Yet, I would except from this observation the ballad, "*Come live with me and be my love*," the pathos and natural sweetness of which are as distinguished as the tenderness and truly pastoral cast of, "*Ye shepherds so cheerful and gay*," sung with so much effect by Vernon, at Vauxhall. The burlettas performed at Marybone Gardens were perfectly suited to the place, and the occasion, for which they were composed. The melodies were flighty and common-place, the accompaniments thin and flashy, and the impression dashing and transient. Yet, doubtless, this was the track chalked out by nature for Dr. Arnold's exertions. His genius, considerable in its kind, did not include greatness or dignity; and in aspiring to the *serious*, even of the opera, soared to its utmost attainable elevation. In the music of the *Castle of Andalusia*, *Inkle and Yarico*, the *Battle of Hexham*, and the *Cambro-Britons*, we see the climax of his powers, and feel the friendly wish that their natural province had been the boundary of his ambition.
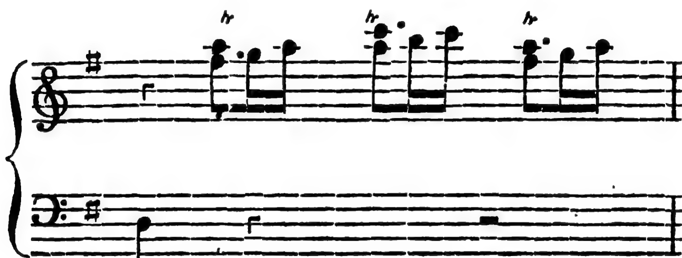
One of the earliest of the Doctor's injudicious efforts (and, perhaps, among these we ought to include all his oratorios)
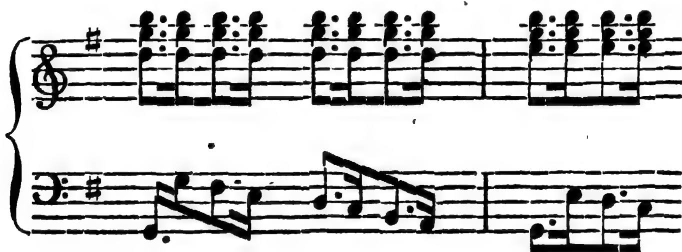
was his re-composition of Addison's *Rosamond.* This undertaking brought him in direct competition with a master whose rays his inferior talents might easily, and would wisely, have shunned. In re-setting this drama, his modesty, however, omitted the song, "Rise, Glory, rise," so finely treated by the genius of Dr. Arne, and formed some apology for the incompetency the suppression indicated. But his oratorios, a few of their songs, or solos, excepted, present the most decisive proofs of the sphere of composition beyond which his good sense ought not to have suffered him to aspire. Possessing neither the solemnity of sentiment, nor sublimity of conception, indispensable to the *sacred drama*, the style of his air was too operatical, and the texture of his chorus too loose and slight, for that province of composition to which even the powers of Arne were not adequate, and Handel's high success in which drew upon the pupil of Gates a comparison no way advantageous to his respectable abilities.
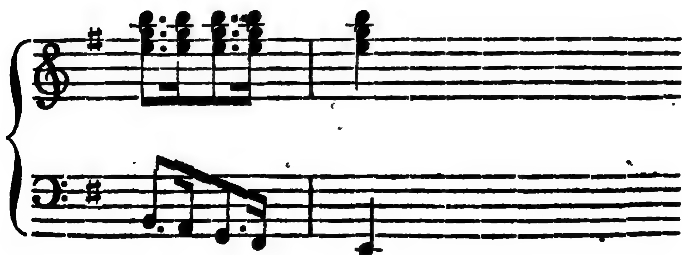
Excepting his harpsichord and piano forte sonatas, Dr. Arnold's instrumental compositions were confined to orchestral overtures. The most conspicuous among these (in the operatical department) is the overture to the *Castle of Andalusia,* and (in the oratorial) that to the *Prodigal Son.* The latter was never published; but, if my memory is correct, the opening bars of the first movement are the following.




tr
tr
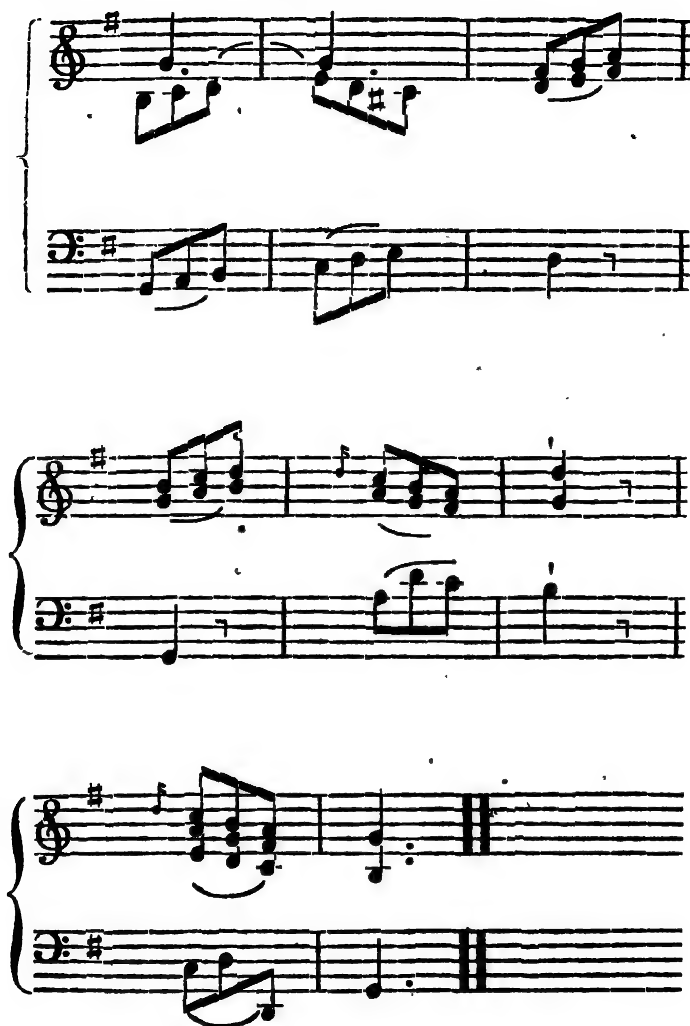

tr
tr
tr





And the motivo of the second movement is, I believe, precisely the underwritten:

Minuetto Andantino.



In the former of these subjects, the reader will perceive the indication of more than an ordinary degree of spirit, if not of that firm stamen, that vigour and majesty, proper to the introductory symphony of an oratorio; and will be pleased

with the smooth and easy flow which characterizes the theme of the minuet. In a word, looking at the *number* of this master's productions, we cannot but allow him considerable fecundity of fancy; nor can we view their *quality* and *variety*, without acknowledging that he was one of the real possessors of talents, though not a genius of the first order; and that he merits to be ranked with England's most prolific and pleasing, if not with her greatest or sublimest, composers.

CHAP. XIX.

BOYCE AND BATTISHILL.

DR. BOYCE.

THE present chapter associates two musicians, who, besides their resemblance in liberality of sentiment, and manly openness of character, were the possessors of similar talents, and might boast equal degrees of science. Both were cathedral, theatrical, and chamber composers, both lovers of the *old school*, both admiring imitators of the most polished and dignified masters; and both commenced their musical education in the same choir, and now repose in the same cemetery.

Dr. William Boyce, the son of a respectable citizen of London, and a man of considerable property, was born in the year 1710. A fine voice, and an early propensity to the study of music, induced his father to place him under the tuition of Mr. Charles King, master of the children of St. Paul's cathedral, into the choir of which, when prepared by the routine of the music-school, he was admitted. At the usual age, he quitted the station of a singing-boy, and became an articled pupil of Dr. Greene, then organist of that church. Endowed with a noble genius, and fortunate in the qualifications of his tutor, he made a rapid progress, both in theory and practice; and

at the expiration of his pupilage, was unanimously elected organist of Vere-street chapel, Cavendish-square. To the emoluments of this place, his industry added that of teaching; and among the several schools which he attended, was the then highly-distinguished seminary of Mrs. Cavaller, in Queen-square, Bloomsbury.

Not contented with his acquisitions under Dr. Greene, Mr. Boyce ardently proceeded in the prosecution of his studies, patiently explored the principles of harmony, and completed his theoretical accomplishments under the profoundest harmonician of his time. Dr. Pepusch could boast of having under his tuition at the same moment, three very superiorly-gifted pupils;—Travers, Keeble, and Boyce. To these, his learning and judgment pointed out the excellencies of Palestrina, Orlando de Lasso, Stradella, and Carissimi, Tallis, Bird, Purcell, and Orlando Gibbons. The mind of Boyce, teeming with invention, produced a variety of sacred and other effusions, upon which his view to greater things, would not permit him to place any great value. However, a few single songs found their way from his study, and were very favourably received*.

The first dramatic effort of this great composer was his music to Lord Lansdowne's *Peleus and Thetis*. If the language of that mask cannot compete with the poetry of Milton's *Comus*, neither, perhaps, can this early trial of Mr. Boyce claim equality with Arne's music to the latter drama. But, nevertheless, it was a noble production. If its airs wanted the limpid sweetness of those in *Comus*, the choruses pre-

* The elegant melody set to the song of Lord Chesterfield, "*When Fanny, blooming fair*," was one of the first harbingers of Boyce's future eminence. It was remarkably distinct in its character. Its features were beautiful, and perfectly its own.

sented a solidity and grandeur that transcended the conception of the composer of *Artaxerxes;* and when performed at the Philharmonic Society, the piece was heard with equal pleasure and surprise. Under any circumstances, the force of genius, and scientific proficiency, evinced by the music of *Peleus and Thetis,* would have been worthy of eulogistic notice; but the fact, that at the time of its production, the composer from cold, or some other cause, was permanently, and almost totally, deprived of his hearing, will be learnt by every reader with astonishment. To a musician of ordinary capacity, such a misfortune would have been insurmountable. But Boyce's music was in his soul, rather than in his external sense: what his mind knew, his sensibility could apply; and if he lost the gratification of listening to the *sounds* of harmony, the page of instruction was open to his eye, and the scores he perused he inwardly heard.

In 1736 he succeeded Mr Joseph Kelway, as organist of St. Michael Cornhill; and upon the decease of Mr. John Weldon, in the same year, was appointed one of the composers to his Majesty. In this latter situation, Boyce was in his natural sphere. Of the secrets of church composition he was a perfect master; and deaf as he might be, no musician's genius was more constantly prompt than his own. His compositions for the *chapel* were so many evidences of his learning and invention; and gave him an undisputed eminence in his faculty, as a composer of ecclesiastical music.

In 1747, appeared his serenata of *Solomon.* In this production, the words of which are a version of the Canticles, by the author of "*Fables for the Female Sex,*" an originality of style, elegance of imagination, purity of harmony, and beauty of air, at once point out the genius, science, and refined feeling of the composer, and justify the rapturous applause with which it has ever been received. *Solomon* was no sooner heard, than its merits placed Mr. Boyce in the foremost rank

of his profession. Finding the public eager to receive demonstrations of his powers in a different department of composition, he, in 1749, printed twelve sonatas for two violins and a bass. Besides the novelty of fancy their style presented, the intrinsic beauty of the ideas, and masterly construction of the harmony, struck every tasteful hearer. Till the tumid extravaganzas of Stamitz and Lord Kelly were adopted, the elegant airs and well-conducted fugues of these sonatas continued to contribute to the bill-of-fare of every public concert, and, as inter-act pieces, to be listened to with attention at the theatres.

Though Boyce, (not one of those place-holders who convert their offices into sinecures) continued to regularly supply the chapel, he found leisure to pursue his secular studies; and collecting all his fugitive songs and cantatas, presented them to the public in a folio volume, under the general title of *Lyra Britannica*.

In the same year, he was elected to the place of organist, by the united parishes of Allhallows the Great and the Less, in Thames-street; an appointment, partly complimentary to the respected character of his father, but more so to the extraordinary professional merits of the musician. And when the Duke of Newcastle succeeded his Grace of Somerset, as Chancellor of the University of Cambridge, he was engaged to compose for the occasion an Ode written by Mason, and also an anthem, which, on Commencement Sunday, was performed at St. Mary's Church. These compositions, produced for the ordinary purpose of an installation, but ultimately employed as exercises for procuring their illustrious author the highest degree of his faculty, were turned to a much more worthy account than that for which they were originally produced. His great merit induced the professor's request, that he would *accumulate* the degrees of *Bachelor* and *Doctor:* he did so; and the publication of his exercises justified,

in the opinion of all qualified critics, the honours conferred upon his exalted talents, and his sound science.

The following winter produced the lively, novel, and characteristic music of his *Chaplet*, and his *Shepherd's Lottery*; two after-pieces written by the ingenious Mr. Mendez, and performed with great applause at Drury Lane Theatre. Soon after this, Dr. Boyce became the worthy successor of Dr. Greene, in the office of master of the royal band of musicians; the station now so respectably filled by William Shield, Esq.*. At the same time, he undertook the conduct of the annual performance at St. Paul's cathedral, established for the benefit of the Sons of the Clergy, and thereby served, and honoured, an institution in the benevolent purpose of which his heart took an interest. Not satisfied with the benefit rendered to the priesthood of his country, by his personal and mechanical skill, he contributed to its necessities the offerings of his genius, by super-adding instrumental parts to Purcell's *Te Deum*; and by composing two anthems, which still continue to be the admiration of the charitable auditors of the *Rehearsal at St. Paul's for the Benefit of the Sons of the Clergy* †.

In the year 1758, Dr. Boyce was appointed one of the organists of the Royal Chapel, in the room of John Travers, Esq. by whose decease, the lovers of ingenious and effective composition, whether sacred or secular, lost an able contri-

* Upon the death of Greene, Boyce was immediately nominated, by the then Lord Chamberlain, his Grace of Grafton; (a character so faithfully painted by the elegant and forceful pencil of Junius) but the Doctor was not *sworn in* till June, 1757, when the Duke of Devonshire assumed that station.

† The opening words of the first anthem are, "Lord thou hast been our refuge;" those of the second, "Blessed is he that considereth the poor."

butor to their gratification. This and his other superior appointments, together with his advancing age, induced the Doctor to resign his two *parochial* employments in the city, quit his town house in Chancery Lane, and fix his residence at Kensington. There, his ardour, unchecked by years, and the continued and growing infirmity of deafness, continued to urge the prosecution of his studies. Following up the original design of Dr. Greene, to collect and embody the most esteemed services and anthems composed for the use of the reformed church, he compiled a volume of cathedral music*. The time allowed him as organist and composer to the chapel, and the furnisher of music for birth-day and new-year odes, was now chiefly devoted to the theoretical instruction of organists and young musicians; but, nevertheless, he found leisure to consult the stability of his fame, by revising many of his former publications, among which were the overtures to his immortal *Serenata*, his pastoral operettas, *The Chaplet*, and *The Shepherd's Lottery*, his overture to an ode of Pindar, an overture composed for the performance at Worcester, on occasion of the meeting there of the three adjacent choirs, and

* In the year 1641, and under the patronage of the first of our arbitrary Charleses, a similar attempt was made by John Barnard, one of the minor canons of St. Paul's. The collection, instead of being printed in score, was published in separate parts; and the incipient volume was entitled, "The first book of selected church-music, consisting of services and anthems, such as are now used in the cathedral and collegiate churches of this kingdom, never before printed; whereby such books as were heretofore with much difficulty and charges transcribed for the use of the quire, are now, to the saving of much labour and expence, published for the general good of all such as desire them, either for public or private exercise, collected out of divers approved authors."

three others, all of which he published under the title of "Eight Symphonies for Violins and other Instruments *."

Two years after his retirement to Kensington, Dr. Boyce published the first volume of his collected cathedral music, dedicated to the King; which was speedily succeeded by two other volumes: and I wish it were in my power to say, that the munificent piety of his Majesty had, at least, so far counter-balanced the deficiency of the general subscription as to have secured the industrious compiler and collator from eventual loss. This laborious and profitless undertaking completed, the doctor again directed his studies to the drama. Mr. Garrick, having, some years before, experienced the advantage of this master's services, in the production of a dirge for the procession in *Romeo and Juliet*, and a similar composition for the play of *Cymbeline*, now applied to the same talents for music to the songs in *The Winter's Tale*. The task was undertaken, and executed in a style worthy of the composer's genius. About the year 1770, he resolved to select and publish collectively, the overtures to his new-year and birth-day odes. The theatrical and garden orchestras, hitherto limited in their inter-act pieces, to the concertos of Corelli, Geminiani, Martini, and the overtures of Handel, received with delight, compositions, that, while they relieved them from the monotony to which they had been so long confined, charmed every ear with their originality, beauty, and spirit.

As Dr. Boyce advanced in years, his constitution became subject to the gout. The fits increasing both in their frequency and violence, at length the disorder attacked his stomach; and

* The fine composition produced for the use of the Worcester Meeting is in D minor; and its celebrity has occasioned its being distinguished by the name of *The Worcester Overture*.

the affliction that, for a while had only induced pain, and the interruption of his studies, on the 7th of February, 1779, terminated his existence. Nine days afterwards, he was buried in the crypt of St. Paul's cathedral, with testimonies and honours suited to his extraordinary merits; and the funeral was attended with some ceremonies which had never before been observed, towards any distinguished character, except the illustrious architect of that magnificent edifice *.

* By a writer signing himself J. H. (see the second edition of Boyce's sacred compilation) the following detail is given of the funeral ceremony.

"The procession began from Kensington, and the corpse was carried into the cathedral (attended by his son, a youth about fifteen years of age, and several other mourners) and, entering at the south door, proceeded down the south aisle to the west door, where being received by the Rev. Dr. Wilson, and the Rev. Dr. Douglas, Canons Residentiary of the church, the minor canons, lay vicars, and choristers thereof, and also of Westminster Abbey, and the priests in ordinary, gentlemen, and children of the King's Chapel, and many other gentlemen, professors and lovers of music, all in surplices, it was conducted up the nave of the church into the choir, the attendants walking two and two, singing the first part of the burial service, composed by Purcell and Dr. Croft, "*I am the resurrection and the life*," without the organ. When arrived at the choir, the body was rested upon tressels, and the attendants being seated, the Rev. Mr. Wyght, senior minor canon of St. Paul's, began the daily service, in the course of which the 39th and 90th psalms were chanted to solemn music; the first lesson was read by W. Hayes, and the second by Mr. Gibbons. Before the Prayer for the King, an anthem, composed by the deceased, beginning, "if we believe that Jesus died," was sung by Mr. Dyne and Mr. Soper, and the chorus by them and the other singers. After this, the reader proceeded to the end of the Morning Service, which, being concluded, the attendants rose and moved to the area under the dome, and placed themselves in a circle, the organ all the while playing as a kind of dead march, the air in E flat, in the fourth of his sonatas. During this short procession and arrange-

Dr. Boyce, as one of the *glories* of his profession, demands the homage of his historian; as *a man conferring honour on his country*, flatters the pride of every Englishman. Gifted with a noble genius, he might boast both freedom and greatness of conception; deeply versed in the various excellencies of our church composers, he knew how to blend with the legitimate harmony and artful modulation of Orlando Gibbons, and the comprehensiveness of Bird, and elegance of Tallis, the fire and mellifluous fancy of Purcell and Weldon. In all his anthems, we find the happiest union of solid grandeur and fluid sweetness; in his secular music, a purity and originality of style, an independence of character, that marks his place among the inspired musicians of all times and countries. As his personal habits and manners were manly and polite, so the emanations of his genius were energetic and chaste. To peruse the melodies of his *Chaplet* and *Shepherd's Lottery*, is to be struck with the inventive playfulness of the most regulated imagination; examining the score of his *Solomon*, we look into a mine of gold; but my allusion is not punctiliously correct; for all Boyce's gold is *refined*.

If this composer was not so completely alive to public applause as most men of science, or letters, we are to impute the comparative indifference of his sensations to the

ment, the bearers removed the body to the crypt or vaults under the pavement, where it was deposited. After this, the service of the grave, beginning, "*Man that is born of a woman,*" was sung to the organ: Mr. Wyght then recited the prayer on committing the body to the ground, while a person with a shovel scattered dust, through the perforations in the central plate, on the coffin, which lay immediately beneath. Then was sung to the organ, the verse, "*I heard a voice from heaven,*" which being concluded, the reader proceeded to the end of the Burial Service."

degree in which his ideas of excellence transcended, in his own judgment, his powers of execution. It frequently happened, that, while masters and amateurs were enjoying and extolling his compositions, he was oppressed with secret dissatisfaction respecting their merits. But never was a great mind more quickly sensible to the deserts of others. With such reverential feelings did he regard the powers of Handel, that when, to celebrate the coronation of his present Majesty, he was supplicated to re-set the words, "Zadock the priest, &c." his modesty declined the task. Alleging the presumption, "I cannot," said he, "be guilty of a compliance which would bring my limited talents in competition with the genius of Mr. Handel *."

The moral character of Dr. Boyce comprised veracity, honour, and justice; while his manners manifested the mildness and urbanity of his disposition. He was remarkably communicative of his knowledge; and incapable of envying others, felt no resentment towards those who were jealous of his high and well-earned reputation. He left a widow, son, and daughter to remember and relate his domestic virtues, and to be, in some degree, consoled for the loss of a husband and father, by the world's admiration of the musician and the man.

BATTISHILL.

The composer whose exalted merits have just been depicted, had among his countrymen several respectable contemporaries, as Worgan, Stanley, Michael Arne, and others:

* A friend having, in commendation of the Doctor's three part song, "*'Tis on earth the greatest blessing*," compared that composition to Blow's, "*Go, perjured man*," he was seriously offended; and charged his eulogist with the grossest flattery.

but with no English master of his own day can he so justly be compared, as with JONATHAN BATTISHILL. This musician, the son of a solicitor, was born in London, in the year 1738. At the age of about nine years, he was received into the choir of St. Paul's. To Mr. Savage, tutor of the children attached to the service of that cathedral, he, at an early age (for his fine voice left him before the arrival of his thirteenth year) was articled for the usual term. His master, whose ancestors, it may be presumed, derived their name from their nature, treated him with great severity; and far from promoting, seems to have endeavoured to retard, the improvement of his pupil. But it is a characteristic of real genius, not to yield to surmountable obstacles. The young student, enamoured with the science on the acquisition of which he was destined to depend for his future prosperity and fame, found means to make a rapid advance both in scientific knowledge and manual execution. Long before the expiration of his pupilage, his cultivated talents excited notice, and extorted applause: and when he became his own master, his application, more intense than ever, carried him forward with an accelerated velocity; and some melodies, which he soon afterwards produced for the use of Sadler's Wells, procured him immediate and considerable celebrity*. His anxious spirit of research, as I have written elsewhere †, combined with constant practice on the organ, had at once stored his mind with those treasures of harmonic combination and evolution from which he originally derived his knowledge, and ultimately mo-

* Among these, was a fine hunting song, consisting of an introductory recitative, "*The whistling ploughman hails the blushing dawn,*" followed by a bold, open, generous air, "*Away to the copse, to the copse lead away,*" which, becoming a universal favourite, spread the knowledge of his talents through every rank.

† See the "Public Characters," published by Sir Richard Phillips.

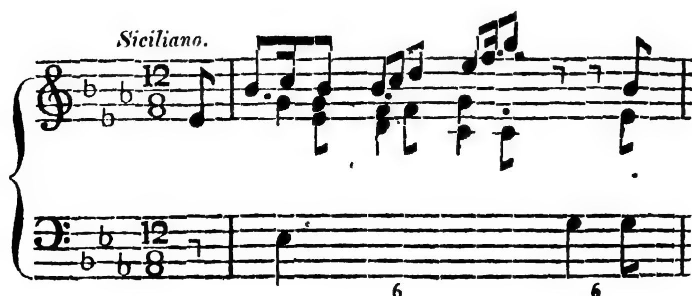
delled his style, and gave him a command of hand adequate to the execution of whatever his imagination suggested. So that, as early as at the expiration of his engagement with Savage, he was esteemed one of the best extempore performers on the organ, of which his country could boast. Dr. Boyce, sensible of the congeniality between the young musician's talents and his own, cherished a partiality for his rising brother professor, and associated him with himself at the Chapel Royal, as his regular substitute at the organ, whenever his other avocations prevented his personal attendance. About the same time, Battishill formed an engagement with the manager of Covent-Garden Theatre, as the conductor of the band, and presided, accordingly, at the harpsichord. In that situation, he became acquainted with the merits, and charmed with the person, of Miss Davies, the original *Madge* in *Love in a Village*; and a union ensued. Soon after his marriage, he was elected organist of the united parishes of St. Clement Eastcheap and St. Martin Orgar, as also of Christ-Church, Newgate-street; which appointments compelled the resignation of his engagement with Dr. Boyce.
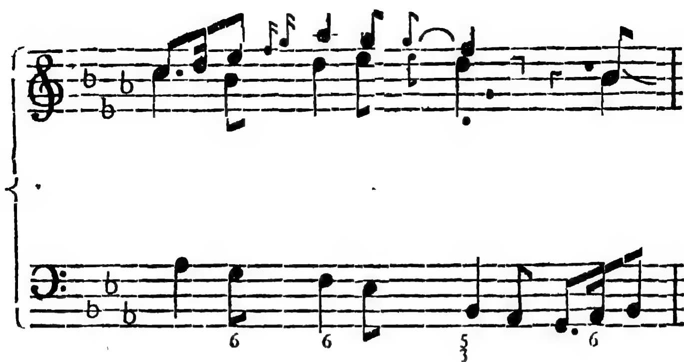
His income improving as his reputation increased, he quitted the humble situation of a conductor of a theatrical orchestra, and depended on his pupils, churches, and the occasional emoluments of his compositions. In 1764, Mr. Battishill coalesced with Mr. Michael Arne in the production of the music of a serious opera, entitled *Almena*, and brought out at Drury Lane Theatre. The overture, and some of the airs, were from the pen of his coadjutor, and the choruses, and remainder of the melodies, were supplied by his own genius and science. The whole of the music was good, some of Battishill's songs excellent, and his choruses displayed in their vocal construction, a boldness of design, and in their accompaniments, a spirit and animation, which evinced the master and man of superior talents. The drama,
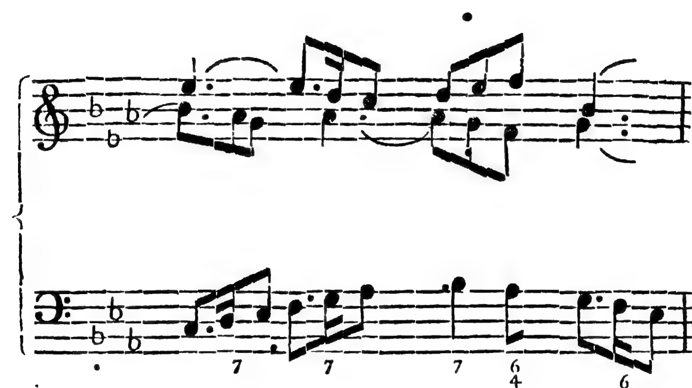
however, first planned, and partly written, by the ingenious Dr. Kenrick, and then (on account of a quarrel between the Doctor and Garrick) un-planned, and re-written, by Rolt, exhibited such an incoherent mass of insipidity, that the public patience endured it only through five representations.
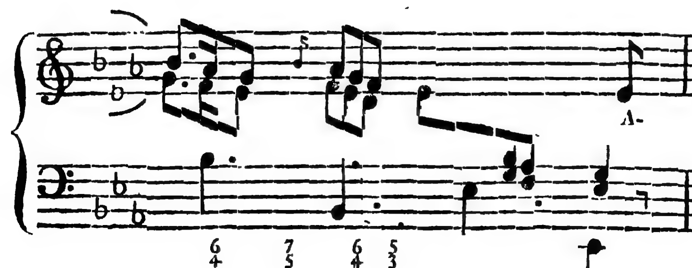
Soon after this operatical failure, Battishill, not discouraged by his ill-success, undertook the composition of the music to an entertainment called the *Rites of Hecate*. In the airs of this piece, he demonstrated a strength and originality of imagination, and in the adjustment of his score, an elegance and mastery, that delighted the general ear, and excited the admiration of every musical critic. His engagements, now, were multifarious: but the complicated duties of a teacher, parochial-organist, and theatrical composer, did not diminish his partiality for ecclesiastical composition, nor induce its neglect, as a study. At different times, he produced various anthems, and chants; and even condescended to set to music a collection of hymns written by Mr. Charles Wesley, brother of John, the celebrated Methodist and Anti-Moravian. As a specimen of the general excellence of these little pieces, I present the reader with the following:

HYMN.




6
6
5
3
6


7
7
7
6
4
6


A-
6
4
7
5
6
4
5
3

gain my mourn- ful sighs Pre-

vent the ris- ing morn; A-

gain my wish- ful eyes Look

out for his re- turn. A-

gain my wish- ful eyes - Look

out for his re- turn. I

weep and lan- guish, And

long my Lord to find, And

long my Lord to find, And long

- my Lord to find, But

5 — 6 7/5 6

wake, a- las! to all my grief, But

6 5 6

wake, a- las! to all my grief, And

5 6 6 6/5

load I left be- hind -

- - - And load I left be-

- hind.

Soon after the appearance of these hymns, Mr. Battishill published a collection of songs (twelve in number) the merits of which were various; and a set of sonatas for the harpsichord, written in imitation of Handel's lessons, and inferior only to those unequalled productions. Among his detached airs, or ballads, which are very numerous, we find the charming pastoral melody of "*Ye shepherds and nymphs of the grove;*" the elegant and affecting strain, "*When Damon languish'd at my feet,*" for a long while, regularly introduced in the tragedy of the GAMESTER; the masterly air of "*To reason, ye fair ones, assert your pretence,*" sung at Vauxhall; the warm and generous melody applied to Mr. Garrick's Bacchanalian song, "*When sparkling Champaign rosy mounts to the brain;*" the rich and happily variegated cantata, "*Hither, hither, young and gay;*" and the beautiful and highly popular ballad of "*Kate of Aberdeen.*"

In the composition of catches and glees, this master exhibited great resources of imagination, and an abundant store of science and ingenuity. During many years, his convivial effusions were performed at the Nobleman's Catch-Club at the Thatched House, St. James's-street; and about 1771, that jovial society voted him a gold medal, as the prize due to the best cheerful glee submitted that year to its judgment*. After this, Mr. Battishill continued to occa-

* The successful composition was the well-known three-part song, "*Come bind my brows, ye wood nymphs fair.*" The rule of the club was, to give, annually, three gold medals; one for the best *serious* glee, one to the finest *cheerful* glee, and one for the superior catch. The candidates were generally numerous: and, as in deciding upon the merits of their productions, the subscribers themselves were the arbiters, the medal due to the best *serious* glee was often rather *comically* bestowed; and the decision that selected the best *cheerful* glee, *seriously* erroneous. The present case, however, afforded an honour-

sionally amuse himself with the composition of three, four and five part songs, amatory, convivial, and moral; and in the year 1776, published by subscription, two excellent collections, under the general appellation of *Glees*. About the same time, the taste of a Mr. Lee, an actor of considerable respectability, having suggested a noble plan of poetical and musical entertainment, he was joined in its execution by Mr. Battishill and the ingenious Mr. Joseph Baildon. The performances took place in the great room of the Crown and Anchor tavern. The projector recited from Shakspeare, Milton, Dryden, Pope, and Collins; Baildon composed several original and highly-interesting melodies; and Battishill produced some choruses, the science, dignity, and fire of which gave fresh evidence of the vividity of his imagination, and the depth of his theoretical knowledge *.

After the death of his consort, in 1777 (a beautiful, fascinating, and sensible woman) this superior master, whose habits, for a long while, had been very domestic, became gradually addicted to convivial enjoyments, dissipated his time, his fortune, and his health, in the luxuries of company and wine, and insensibly undermined a manly genius, and a hale constitution. After a long, slowly-consuming illness, he expired at his apartments at Islington, on the 10th of December, 1801.

---

able exception to the general mis-judgment of the club; since the composition in question is one of the most glowing, spirited, and ingenious productions in its kind.

* One of the choruses composed for this occasion began with the words "*Better to reign in hell, than serve in heaven;*" another opened with "*Regions of sorrow, doleful shades.*" The whole entertainment was highly rational and refined; and the encouragement it received, till interrupted by Mr. Lee's indisposition, proved the existence of a pure and elevated taste.

His dying request was, that he might lie in the vaults of St. Paul's cathedral; "*And pray place me*," added he, "*near that great man, Dr. Boyce.*" His remains were accordingly deposited close by those of the man he loved, and the musician he admired. The funeral was very numerously attended. The corpse was borne in at the great western door; and during its transit to the choir, his divine anthem, "*Call to remembrance*," was performed, accompanied by Mr. Attwood on the organ. The chief mourners were the late Dr. Arnold and the author of this history, who composed a funeral service for the occasion, which was sung in the centre of the church, directly over the body beneath.

The productions of this ornament of his day are marked by a peculiar strength of conception, considerable originality and sweetness, and fine harmonical adjustment. His anthems are characterized by the learning and sober majesty of Boyce's best cathedral compositions; and his choruses in *Almena*, may be compared with those in the celebrated serenata of his early friend, and favourite master. His songs in the same opera are highly florid, affectingly tender, or impressively energetic. "*When beauty on the lover's cheek*," is mellifluously amatory, and the two bass songs, "*Pois'd in heaven's eternal scale*," and "*Thus when young Ammon march'd along*," exhibit a masculine vigour, and richness of fancy, scarcely exceeded by the productions of Purcell.

Mr. Battishill added to a taste highly cultivated in his own science, a general and ardent love of letters, which was fostered and gratified by a well chosen and extensive library. His memory was of the most extraordinary description. Neither the literature he had once read, nor the music he had once performed, or heard, was ever forgotten. The longest compositions of Handel, Corelli, Arne, or his beloved Boyce, were always sufficiently present to his recollection, to render the as-

sistance of the text unnecessary *. His performance was not rapid. "*I am no finger-merchant,*" was his own frequent declaration. But his extemporaneous effusions on the organ were full, learned, and highly ingenious; his execution on the harpsichord chaste, tasteful, and emphatic; and of all the masters of his time, no one better comprehended, or more effectively expressed, the meaning of Handel. It has been said, "*That to hear Battishill's performance of Handel's concertos was to hear Handel himself.*"

---

* In proof of Mr. Battishill's uncommon powers of retention, a singular instance was mentioned to me by the late Dr. Arnold. "Dining with me, one day," said the Doctor, "he played and sung, purely from memory, several airs in my oratorio of the *Prodigal Son*, which he had not heard for more than twenty years, and which I had myself nearly forgotten!"

CHAP. XX.

GENERAL STATE OF MUSIC, IN ENGLAND, FROM THE BEGINNING OF THE LAST CENTURY TO THE PRESENT TIME.

THE reader has observed, that since the date from which the narrative of this chapter commences, a number of English musicians have, by their talents and learning, shed considerable lustre on their country, and contributed to give it a respectable station among the realms that foster science and the fine arts.

To say nothing of the matchless works of Purcell; the theatrical compositions and detached songs, duetts and trios, of Eccles; the services and anthems, the music to Congreve's *Judgment of Paris,* and various fugitive melodies, of Weldon; and the airs in the opera of *Circe,* and a variety of pleasing ballads, by Banister; evince the progress made by British industry in theoretical acquisitions, and the success with which musical taste was cultivated, at the beginning of the last century. An advertisement in No. 3,585 of the London Gazette, acquainting musical composers, that "several persons of quality have, for the encouragement of Music, advanced two hundred guineas, to be distributed in four prizes to such masters as should be adjudged to compose the best," (meaning Englishmen) is a gratifying proof, that a hundred and twenty years ago English genius was

cherished by English munificence*. Musical execution, too, both vocal and instrumental, largely shared the public encouragement. In 1703, a piece, performed on the harpsichord by Mrs. Champion, the singer, for her benefit, at Lincoln's-Inn theatre (the first attempt of the kind), was very favourably received; and the eager pleasure with which songs introduced between the acts were listened to, and the eclat attending the public concerts performed at York-Buildings and other places, is an agreeable proof, that a taste for harmony and melody had become pretty general.

It was at this time that the refinements of an opera in the Italian manner began to gratify the ears of a London audience; and that the dexterity of an English violinist first treated the public with the performance of a solo of Corelli†. At Drury-Lane theatre, the profound science of Pepusch presided at the harpsichord, and recommended him to the Duke of Chandos as *Maestro di capella;* and if his native taste was not of an excellence to justify the language of eulogium, the theoretical mastery observable in his anthems and services; his masques of *Venus and Adonis,* and the *Death of Dido;* his cantatas, and his *Treatise on Harmony,* are honourable to the then state of musical knowledge in England; while the judgment with which this erudite master selected, and applied basses to, the airs of the *Beggar's Opera,* attests the

* On this occasion, those who intended to become candidates were referred, for particulars, to the well-known Jacob Tonson, Gray's-Inn gate. The *first* prize was adjudged to Weldon, the *second* to Eccles, the *third* to Daniel Purcell (brother of Henry), and the *fourth* to Godfrey Finger.

† Corelli's solos had not yet been printed in England; and the skill of the performer (a Mr. Dean), whatever it might be, derived as much advantage from the novelty, as from the richness, of the matter.

good fortune of Gay, in having the advantage of his abilities and experience. Travers, whose soundness as a musician, and merit as a chaste though fanciful composer, recommended him to the appointment of organist of the Chapel Royal, enriched the catalogue of English music with his anthems and canzonets; and the talents of Galliard, while they shone in his fine hunting song, "*With early horn,*" his music to Milton's hymn of Adam and Eve, and a variety of compositions, were variously and advantageously displayed in his able execution on the hautboy.

The arrival of Handel, Geminiani, and Veracini, brought to England every thing that is grand in composition, and all that is excellent in violin performance; and the vocal powers of Cuzzoni and Farinelli, Beard and Lowe, Miss Cæcilia Young, and other Italian and English singers, threw a glow over dramatic representation, and advanced the public taste. In 1715, the premature abilities of Dubourg, proved the excellence attainable on the violin by a boy of twelve years of age; and Castrucci, brought from Italy by the Earl of Burlington, exhibited extraordinary powers on the same instrument.

The year 1722 was distinguished by the introduction of a new species of entertainment called a *Ridotto,* consisting of a series of select songs, followed by a ball in which the performers were joined by the company, who passed from the front of the house, over a bridge connecting the pit with the stage*. At the same time, Mrs. Sarah Ottey surprised the public with her proficiency on three instruments; the bass-viol, violin, and harpsichord: Mr. Thompson, by the publication of a collection of Scotch tunes in England, gave birth

* The songs performed on this occasion were selected from the late operas, and sung by Senesino, Baldassari, Mrs. Anastasia Robinson, and Salvai.

to a taste for those northern melodies which, in a less or greater degree, has subsisted ever since: and Castrucci gratified the public with a concerto, in which the natural echo was first imitated by instruments. Concertos for two trumpets—two hautboys and two flutes—and solos on the arch-lute, and on the bass-viol, announced in the advertisements of Carbonelli, demonstrate the variety and success of instrumental practice; and the address with which Babel, a city organist, thinned and simplified the elaborate and loaded music of keyed instruments, was equally curious and useful.

The succeeding year presented the amateurs of instrumental excellence with the mellow tones, and varied expression, of Giuseppe San Martini's hautboy; and the impressive, though volatile, powers of the juvenile violinist, John Clegg; and in 1724, the merits of Festing were displayed in his two-fold capacity of composer and violin performer. In the spring of this year, Corbet, the first leader of the opera, in a concert, consisting of new concertos for violins, hautboys, trumpets, German-flutes, and French-horns, manifested the general advancement of instrumental execution. About the same time, appeared three cantatas, the beauty and science of which gave publicity to the merits of Hayden, organist of Bermondsey; merits rendered still more evident by a variety of single songs; but more especially by his charming and interesting duet, "*As I saw fair Clora walk alone.*"

The accession of our second George (1727) gave birth to one of the finest of Handel's compositions, his celebrated coronation anthem; and the Journal that announced that master's appointment to a task, to which only his own extraordinary talents were adequate, on the same day promised the public a set of twelve sonatas for two flutes and a bass, from the accomplished pen of San Martini It was at the latter end of this year that the poetical fame of Gay was elevated anew,

the judgment of Pepusch effectually displayed, the treasury of Rich copiously replenished, and the town delightfully entertained, by the unrivalled pasticcio of the English stage*; a piece, the extraordinary success of which at once informs us of the then cast of public morals and manners, and of the fascinating effect of the simplest melodies, appropriately adapted, and well performed.

About this time appeared two phenomena; *one* in the executive powers of Joachim Frederic Creta, who, on two French-horns, blew the first and second trebles, in the same manner as they are usually performed by two persons; and *another*, in the harpsichord lessons, and manual performance, of a child only seven years old†. The year 1730 brought on the Drury Lane stage the vocal talents of Miss Rafter, afterwards the celebrated Mrs. Clive. The individual for whose benefit she exerted her comic abilities, gave, in his addiction to poetry, painting, and music, a lustre to his day which, like that shed upon our own times by the various efforts of the late Charles Dibdin, may be compared to Dutch gold. Both these geniuses were admired by the vulgar understanding and vulgar ear, and both deserved the honours they obtained‡.

---

* The novelty of the plot and its business, interest and liveliness of the dialogue, and sweetness and simplicity of the airs, gave the *Beggar's Opera* an immediate and lasting eclat. But it may reasonably be doubted, whether all its excellence is sufficient to counterbalance a thousandth part of its mischievous operation on the ill-educated minds of the lower orders.

† This little prodigy, Master Kuntzen, son of an organist at Lubeck, composed and published, before he left England, a book of sonatas, as striking in their style as difficult of execution.

‡ Dr. Burney seems to compare the author and composer of the *Honest Yorkshireman* with the author and composer of the *Devin du Village!* The cold. superficial Henry Carey with the glowing and profound Jean Jaques Rousseau!

The excellent natural voice, and fine open shake of Miss Cæcilia Young, a pupil of Geminiani, and afterwards the wife of Dr. Arne, was the first English singer of her time, and raised the character of our female vocal performers. While this lady was charming the frequenters of Drury-Lane theatre, the juvenile Clegg was surprising the masters and amateurs of Dublin with his execution on the violin, and his sister with her finished and expressive style of singing.

In 1731, appeared the *Village Opera*, one of the innumerable musical dramas produced by the extraordinary success of the *Beggar's Opera.* This piece, written by Charles Johnson, and consisting of new words to old tunes, was well received; and, in the eyes of Bickerstaff, possessed sufficient merit to entitle it to an imitation, in his opera of *Love in a Village* *. In the same season, the public received with the highest applause, the musical farce of the *Devil to Pay*, which served to exhibit to new advantage the vocal humour of the spirited Mrs. Clive.

To the merits of Dubourg, Clegg, Festing, and other practical musicians of our own country flourishing at this time, were added those of Kytch, whose hautboy was highly attractive; Boston, a superior flutist; Karba, excellent on the bassoon; and Valentine Snow, a most able trumpeter: on the organ, Roseingrave, Greene, Robinson, Magnus, James, and the young sightless Stanley, displayed considerable genius, science, and command of hand. While these performers distinguished themselves on their respective instruments, the great, but dissimilar abilities of Pepusch and Galliard, almost engrossed the province of dramatic composition; but at length, new attempts at musical representation brought

* It must, however, be confessed, in favour of Johnson, that Bickerstaff found it easier to purloin, than improve upon, his model.

forward two competitors (Lampe and Arne) of talents that first meriting to divide with them the public favour, soon became qualified to rival the best efforts of those masters, and, ultimately, to almost expel them from our national theatres. There were, however, at the same time, other candidates for musical fame in the same department of composition. Two English operas, set by John Christian Smith for Lincoln's-Inn Fields, and the oratorio of *Judith*, composed by De Fesch, placed English talent in a very favourable light.

Handel, Corelli, and Geminiani, however, continued to accommodate the super-refined taste of the higher order of connoisseurs; which was further gratified by the imported solos of Tartini, and De Santis of Naples, for the violin, and those of Bononcini, Quantz, Valentini, and Tessarini, for the flute.

In 1735, the arrival of Caporale afforded new proofs of the capabilities of the violoncello in tone and expression; and the following year exhibited the improved powers of Mrs. Cibber, whose native sweetness of voice, and emphatic style of intonation, were equalled only by her tragic talents, then recently displayed in the part of Zara, at Drury-Lane theatre, where her brother, Thomas Augustine Arne, was delighting the public with strains more natural, pleasing, and truly English, than those of any other composer. At the same time the singers, Beard and Lowe, the first with his native taste, and the latter with his rich, mellifluous and manly tones, attracted the public to Covent Garden, and contributed to give popularity to the pleasant entertainment of the *Royal Chace*, or *Merlin's Cave**.

---

* Lowe delighted the audiences of Drury-Lane, and Beard those of Covent-Garden. The favourite female English singers, at this time, were the three Miss Youngs; Cæcilia, Isabella, and Esther.

In 1737, the burlesque *Dragon of Wantley*, written by Carey, and set by Lampe, affected in its music "the Italian manner;" and its successful imitation of the foreign model, procured the piece a long career. This year, the talents of the scientific Kelway, succeeded, at the organ of St. Martin's in the Fields, the abilities of Weldon; and the erudite Keeble of Chichester, and the ingenious and tasteful Gladwin, began to display their neatness and facility of hand on the harpsichord. About the same time, Castrucci's abilities were superseded at the opera-house by those of Festing; while the conspicuous powers of Clegg, in tone, expression, and volatility of execution, maintained the renown of his attractive violin*.

The following year (1738) Arne's *Comus* introduced to the English stage a light, airy, and original species of melody, which, supported by the style of that master's subsequent dramatic pieces, and numerous detached songs, had an effect upon the national taste; while the arrival of the celebrated Cervetto brought the generous and manly tones of the violoncello into high favour, raised it to the rank of a solo instrument, and unfolded to English ears, powers it had not been suspected to possess.

The growing love of vocal and instrumental music, at this time, among the genteel and middle ranks of society, induced

---

* Castrucci, it is said, was Hogarth's enraged musician. He was long supposed to be insane; but his two books of Solos, and set of twelve sonatas for violins, from the stamina of which Handel and Corelli deigned to cull many a blossom, bear no marks of a disturbed imagination. Clegg's faculties, however, really yielded to the pressure of intense study and practice; and the lovers of transcendant performance had the pain of knowing that he by whose distinguished abilities they had been so often and so highly delighted, was reduced to the humiliating state of an inmate of Bedlam hospital.

the establishment of a concert at Hickford's Room, in Brewer-street, where Festing displayed his abilities in the station of leader; and two others at the *Castle* and *Swan* taverns in the city, at which, for many years, the ingenious Stanley presided. But this period is especially distinguished by its having given birth to the institution of a *Fund* for the support of decayed musicians and their families; an establishment too laudable and beneficial not to have been imitated by our theatrical companies*. The undertaking was countenanced by the king; but its more natural, and more effectual dependence was in the illustrious aid of Handel, who honoured the *first* performance with his personal guidance and execution †; in 1740, benevolently gave to the *second* his *Acis and Galatea;* and to the *third,* in 1741, his *Parnasso in Festa;* continuing to preside, and to contribute the valuable boon of his organ execution. It was in the latter of these years that England's reward of his noble beneficence and unequalled genius was displayed, in necessitating his appeal to Irish taste for the due appreciation of his immortal *Messiah* ‡!

At our theatres, the compositions of Handel, Corelli, and Geminiani, with a few movements of Purcell, constituted the

---

* This provident and most praise-worthy plan was afterwards adopted at Vienna, and in other parts of Europe.

† The concert consisted of *Alexander's Feast*, and several concertos on various instruments; and Handel performed a new concerto, composed by himself for the interesting occasion.

‡ Strong in new arms, lo! giant Handel stands,
Like bold Briareus with a hundred hands;
To stir, to rouse, to shake the soul he comes,
And Jove's own thunders follow Mars's drums.
Arrest him, Dulness! or you sleep no more—
She heard, *and drove him to the Hibernian shore.*

Dunciad, b. iv. v. 65.

orchestral stock of inter-act pieces; and in Brewer-street and the city, furnished the subscription-concerts with the instrumental portions of their bills-of-fare*. Of our native violinists, Festing, Collet, and Brown were the principal; and among the Italians, Veracini, Carbonelli, and Pasquali; the violoncello was chiefly indebted to the taste and talents of Caporale, Pasqualino, and Cervetto; the hautboy was cultivated with superior success by San Martini and Vincent, his worthy pupil; Wiedeman and Ballicourt distinguished themselves on the flute; Miller and Hebden, on the bassoon; and Kelway and Stanley, Keeble and Gladwin, were the most esteemed organists. About this time Jozzi, an Italian opera singer, made some atonement for imposing upon the English as his own, the harpsichord lessons of Alberti, (imported by himself) by the neatness and precision with which he executed their most difficult passages, and the elastic and impressive touch of a hand that seemed to improve the character of an instrument destitute of sostenuto, and sentimental expression.

The good music for keyed instruments, at this time, was limited to Handel's harpsichord lessons and organ concertos, and the two first books of Domenico Scarlatti. These productions of the two greatest masters in their respective ways, though totally different from each other, both in style and intention, were equally distant from the manner or taste of Alberti's and Paradies' compositions, which consequently formed a third cast. A fourth gusto was exhibited by the Rev. William Felton, prebendary of Hereford, who, commixing with the sober simplicity of Handel much of the animation of Alberti, produced three sets of concertos; two of which pieces were

* Frasi and Beard sung at the *Swan* and *Castle* concerts; at the former of which Miss Turner was the reigning favourite.

greatly admired, and very generally practised. Of those masters who prided themselves in their execution of Scarlatti's lessons, Geminiani's scholar, Kelway, was at the head. A masterly wildness on the organ had procured him the character of a *great organist;* but the unfortunate publication of a book of harpsichord lessons proved his awkwardness and sterility as a composer.

Gladwin, who at Vauxhall Gardens (as Keeble at Ranelagh) had long presided at the organ, was now succeeded by Mr. Worgan, since Dr. Worgan. Palestrina and Handel were this master's admiration, and his models. Each night of the season, a fugue in the style of the latter, introduced by a prelude, imitative of the harmony and modulation of the first, was executed by his able hand, and received with a degree of favour which rendered him the rival of Stanley*. Handel, who had quitted operatical, now applied himself wholly to oratorial composition. Francescina was his first soprano, Beard his principal tenor†: and the place of leader was supplied by the plain, but steady and intelligent Carbonelli. At the head of our cathedral music stood the sound musician, and able and voluminous composer, Dr. Greene: and our theatres were animated by the mellifluous and lively melodies of Arne and Boyce.

The summer of 1745, in which Tyers, the proprietor of Vauxhall Gardens, extended the performances of his orches-

---

* Worgan's first master was his brother. His second instructor was Roseingrave; and lastly, he availed himself of the talents, taste, and science of Geminiani, who, by restricting his pupil's attention to originality of style, drove him into eccentricity and affectation.

† Lowe sometimes filled a subordinate part: but his almost total ignorance of music prevented the finest tenor voice that had been heard in any country, from ever being trusted with a higher task.

tra to vocal music, presented at that evening retreat, then so simple, natural, and perfectly rural in its scenery and decorations, the combined powers of Lowe, Reinhold, and Mrs. Arne. From this *bower*, where they were first heard, issued the strains of the most charming of our ballad composers, to be rapidly circulated all over the kingdom. The band was led by the strength and agility, if not the taste or elegance, of Richard Collet, whose tone was full, clear and smooth. Sometimes the principal violoncello, and sometimes the first bassoon, was ably managed by the abilities of Hebden. The silver sounds of the trumpet of Valentine Snow, spread around their full or softened force; and Vincent's interesting hautboy mingled with them its delicate tones.

At this period of our musical career, another place of rural amusement was established by Mr. Lacey, joint patentee of Drury-Lane theatre. Its amusements commenced with morning concerts; but on account of their unseasonably attracting the young merchants and city shopkeepers, the time of the performances was changed to the evening. Festing was the leader; and after Keeble, Butler was at the organ. Originally, oratorio choruses were the chief pieces performed: but the example set by Vauxhall, of single singing, was too attractive not to be followed. Beard, Frasi, and other favourite performers, were accordingly engaged; and the talents of Caporale, the best violoncello, and Miller, the superior bassoon, of their time, contributed to enrich the band.

When Giardini arrived, in 1749, or 1750, this was the general state of music in London. He found something to admire, but nothing that he could not excel; and it was at once his interest, his pleasure, and within the scope of his extraordinary skill, to give new importance to an instrument, the greater powers of which remained to be developed in England, by such abilities as his own. Festing, who,

during many years, had led at the opera, became a victim to a variety of mortifications, the least of which, it is supposed, were not those consequent to the rivalship and ascendancy of Giardini; and was succeeded at Ranelagh by Mr. Abram Brown, a performer whose clear, sprightly, and loud tone, were his chief recommendations.

About this time appeared an ingenious, and even elegant, but not unerroneous work, *On Musical Expression.* The author, Charles Avison, organist of Newcastle, to the advantage of having visited Italy, added that of Geminiani's personal instruction. But if, notwithstanding some miscalculations respecting the comparative merits of Rameau, Marcello, and Handel, (admitting that such masters can be compared with each other) considerable praise is due to his Essay, we are obliged to admit the imbecility and incorrectness of his compositions.

The two principal musical patronesses at this period, were Lady Brown, and Mrs. Fox Lane, afterwards Lady Bingley. The latter of these frequently opened her house for the display of Giardini's powers: and when Signora Mingotti arrived, and united her professional interests with those of the prince of modern violinists, Mrs. Lane made their cause her own. At her private concerts, which they constantly attended, she herself usually sat at the harpsichord: this office, whenever she declined it, was performed by Lady Milbanke, or Lady Edgcumbe; and Lady Rockingham, the Dowager Lady Carlisle, and Miss Pelham, scholars of Giardini and Mingotti, were in the habit of singing.

While London was patronising and enjoying the great talents that appealed to its taste, Edinburgh was gratified with the abilities of Lampe and Pasquali. And that city was so munificent to their merits, and its manners so agreeable to

their feelings, that both remained there till the time of their death*.

At our national theatres, the productions of Corelli, Geminiani, and Handél, continued to be listened to with unabated pleasure before the rising of the curtain, and between the acts, and while our public concerts were numerous, and well attended, the frequenters of Vauxhall and Ranelagh were greeted with the compositions of new candidates for fame. Among these, was Dr. Samuel Howard. The easy simple melodies of this respectable but plain unaffected Englishman, approached nearer to the purest style of Dr. Arne than the ballad effusions of any other master. But if the German and Italian styles, as far as they had hitherto been tolerated in England, ill accorded with the taste of Howard, much less accommodated to his judgment, or prejudice, was the new cast of composition introduced by the foreign fancy, and refined scores of Bach and Abel. Influenced by the examples of the first, the vocal compositions of our public gardens assumed a new character; while the second introduced into our overtures, concertos, and sonatas, a manner more florid and finished, but less bold and noble, than the patterns presented to us by the genius of the great master, whose style we had learned to love, and were proud of being able to imitate. Even Arne's "native wood-notes" changed their unadulterated sweetness; and Miss Brent, as *Mandane*, sung her love in strains, that the composer of *Artaxerxes* could not legitimately call his own †.

---

* Lampe, however, it is believed, did not long survive his arrival at Edinburgh.

† Candour must confess, that in many instances, the doctor has decorated this fine opera with Italian passages taken from the best

Soon after this, the talents of Battishill and Baildon, Linley, and Jackson of Exeter, came into activity; and gratified the public ear with some of the finest anthems and sweetest songs, best constructed elegies and most pleasing canzonets, of which English music can boast. In addition to the new styles introduced by Bach and Abel, Fischer,

---

vocal compositions then extant. It is a curious fact, that the very father of a style more natural and unaffected, more truly English than that of any other master, should have been the first to deviate into foreign finery and finesse, and desert the native simplicity of his country.

It was the foreign style brought on our national stage in the music of *Artaxerxes*, and its introduction of the talents of Signor Tenducci, and Signor Peretti, that extorted from the satiric muse of Churchill, the following lines, which, for the purpose of poetical decoration, artfully exaggerate faults; or, in the eagerness to reach certain censurable objects, illiberally overlook an immensity of real merit:—

Let Tommy Arne, with usual pomp of style,
Whose chief, whose only merit's to compile,
Who, meanly pilf'ring here and there a bit,
Deals music out, as Murphy deals out wit;
Publish proposals, laws for taste prescribe,
And chaunt the praise of an Italian tribe;
Let him reverse kind Nature's first decrees,
And teach e'en Brent a method not to please;
But never shall a truly British age,
Bear a vile race of eunuchs on the stage:
The boasted work's called national in vain,
If one Italian voice pollutes the strain.
Where tyrants rule, and slaves with joy obey,
Let slavish minstrels pour th' enervate lay;
To Britons far more noble pleasures spring,
In native notes while Beard and Vincent sing.

ROSCIAD, v. 713.

from whose taste and execution the hautboy received new charms, created a style for himself; and while the tone and expression of his instrument delighted every ear, and affected every heart, the novelty and liveliness of his fancy, and agility of his execution, excited the most agreeable surprise. At the same time, Pinto's, Barthelemon's, and Cramer's powers on the violin, and the expression of Crosdil and Cervetto on the violoncello, attracted and gratified the public, and gave those masterly performers considerable ascendancy.

The concert at Hickford's having much declined, the tasteful Mrs. Cornely was encouraged to establish another at Carlisle House, Soho Square, which was well attended, and continued to flourish, till the institution of a third, in 1764, by the united efforts of Messrs. Bach and Abel; in which the new compositions of those ingenious masters were executed by the best performers *. Among the numerous practical amateurs of the violin, no one equalled the Earl of Kelly, whose overture to the *Maid of the Mill*, though somewhat flashy and frothy, possesses some bold and spirited passages. Study and practice under Stamitz made a competent composer and performer of a nobleman, who (as Pinto used to say) "before he left England for Germany, could *scarcely tune his fiddle* †." Keeble about this time, produced in his scholar, Burton, an excellent harpsichord performer. The compositions of this master, if not profound, were new and fanciful, and derived from his execution, which was varied and fasci-

* This concert subsisted for full twenty years: and latterly, assumed the denomination of the *Professional Concert*, under which title it continued to flourish till about the end of the last century.

† Dr. Burney, who had often heard the Earl, once told me, that he possessed a remarkably strong bow hand; and that he marked and expressed his passages with much emphasis and meaning.

nating, an interest which, perhaps, without the light and shade imparted by his hand to whatever he played, they would scarcely have been thought to possess *.

In 1787, the admirers of the modern school lost the great abilities of Charles Frederick Abel; and the *viol da gamba* its only skilful performer. This instrument, the thin, wiry tone of which even the always pleasing, and frequently learned modulation of Abel, could scarcely render attractive, was practised with considerable success by the late M. Lidl, who after much labour, obtained upon it a facile execution, and just rendered bearable its nasal and ungrateful powers †. Not long before the decease of Abel, the celebrated violinist, Lolli, visited England: and brought with him considerable skill in composition, and great and striking ability in performance. However, too often freakish and eccentric, he caused the soundness of his intellects to be suspected. His *great* merits (for well did they deserve that epithet) were slighted; and he speedily quitted the kingdom. From 1774 to 1810,

* A movement in one of this master's lessons, called the *Courtship*, was, for many years, upon the harpsichord desk of every practitioner in England.

† It is perfectly unaccountable, but not the less true, that Abel's ear, finely tuned as it is known to have been, was partial to the crude, grating tones of this instrument. The late Dr. Wolcot informed me, that at the table of a certain nobleman, Abel and himself were part of a numerous company, in which the various qualities of musical instruments coming under discussion, each guest was requested by the noble host to name his favourite. One said, he preferred the variety and spirit of the violin; another was partial to the generous manliness of the violoncello; a third advocated the majesty of the organ; a fourth was most sensible to the mellow murmuring of the hautboy, and a fifth to the thrilling sweetness of the flute; when Abel, finding that no one mentioned the *viol da gamba*, disdainfully rose from his seat, and, *sans ceremonie*, quitted the room.

London, or Bath, possessed the science and abilities, of Rauzzini, as a composer and teacher.

About this period, the vocal fascinations of Mrs. Billington came forward; a singer, who after due exercise and experience, first vied with, and ultimately eclipsed, Madame Mara. The exquisite sweetness of her voice, (in no degree partaking of the reedy tone of Mis. Weichsell, her mother) the truth of her shake, the variety and elegance of her other embellishments, and the passion and pathos of her expression, might well apologize for her excess in execution, and ambition of soaring into regions that give a thready thinness to the finest and most sonorous powers, and betray more vanity than good taste. Among the English male singers of this time, the three most prominent were Vernon, Champness, and Harrison. The taste, rather than the voice, of the *first*, procured him much celebrity, as a tenor; the rich, round-toned bass of the *second*, was universally admired, and the limited strength and register of the tenor voice of the *third*, was tolerably well counterbalanced by a specious though tame manner, that, with some hearers, induced a favourable opinion of his skill and judgment*.

After the production of Dr. Arnold's *Resurrection*, no new oratorial music was brought forward until March 1799; when the *Prophecy*, a sacred oratorio in two parts, composed by the author of this history, was performed to a very crowded audience, at the Theatre Royal, in the Haymarket.

* The melody of Dr. Boyce's divine tenor song, "*Softly rise, O southern breeze*," commencing on D beneath the bass cliff note, gradually ascends to B flat, and thence to F above the tenor cliff, thereby most happily and appropriately expressing the progress of a gently-commencing, and gradually-increasing gale: but this design of the great composer, by singing the two first bars an octave higher than they are written, Harrison always effectually defeated.

The reception of this piece was sufficiently favourable to encourage other similar efforts; and he successively produced his ode, *British Genius*, the words of which were chiefly from Gray's *Progress of Poesy;* his music to Pope's *Ode for St. Cecilia's Day;* and to Ossian's *Comala*, a dramatic romance; his oratorio of *Britannia*, performed at Covent Garden, for the benefit of the HUMANE SOCIETY; and a *Thanksgiving Ode*, repeated at St. Mary's Church, Cambridge, in 1800, as an exercise for his doctor's degree, and afterwards at the Haymarket Theatre, preceded by the *Prophecy*, and a *Secular Anthem*, written for the occasion, by Mr. Pye, the late poet laureat. In the same year, he composed the overture, melodies, and choruses to *Joanna*, a dramatic romance, in five acts, written by the late Mr. Cumberland; two years afterwards, supplied the music of *A Tale of Mystery*, in two acts, translated from the French by Holcroft*; subsequently, produced the overture and songs in the *Fair Fugitives*, an opera from the pen of Miss Porter; and the overture and illustrative movements to the late Mr. Matthew Gregory Lewis's *Rugantino*, a melo-drame in two acts †.

During this period, or from a date somewhat anterior, to about 1805, several excellent English composers exerted their talents and science to the honour of their country. Among these are to be reckoned Dr. William Hayes, (Mus.

---

* *A Tale of Mystery* was the first melo-drame performed in this country.

† The reception of these different productions was various. The oratorios and odes were all warmly applauded; *Joanna* was performed only sixteen nights; *A Tale of Mystery* excited loud commendation; *The Fair Fugitives* was ill received on the first night, and condemned on the second; *Rugantino* was highly admired; and, as well as *A Tale of Mystery*, continues a stock piece.

Profess. Oxon) whose odes and anthems uniformly exhibit the master, and man of genius; the late Earl of Mornington, rendered more illustrious by the talents displayed in his three and four part vocal compositions, than by his municipal title; the ingenious physician, Dr. Harrington of Bath, author of several well-conceived and highly-attractive glees; William Jackson, of Exeter, the merit of whose elegies, canzonets, and songs, will always entitle his memory to respect; Thomas Linley, a sound musician, and the possessor of real genius; Stephen Storace, an original, vigorous, and fanciful dramatic composer; Samuel Webbe, a glee composer, whose celebrity was considerable, and merit above mediocrity; William Russell, a sourd musician, and man of genius; and Charles Dibdin, who, if his science was too shallow, and his taste too coarse and common, to entitle him to a station among real or polished masters, was the possessor of considerable talent of a certain description, and with uncultivated amateurs, stood deservedly high.

The cotemporaries and survivors of these musicians, are respectable, both in their number and their pretensions. Dr. Crotch (Mus. Profess. Oxon) might, long since, claim no mean repute from the superior quality of his anthems; and his more recent production of an oratorio *(Palestine)* exhibits his theoretical knowledge, general powers of vocal conception, and command of instrumental accompaniment, in a light truly favourable to his character, as an original author in the higher province of composition. Dr. Whitfeld (late Dr. Clarke) of Cambridge, has produced proofs of his science, fancy and ingenuity, too numerous, and too striking, not to place him in the first rank of modern vocal composers, whether for the church or chamber. The variety and excellence of the glees of Dr. Cooke, Dr. Callcott, and Mr. Stafford Smith, demand for their authors an eminent station

among the musicians of their own age and country. The numerous operatical, didactic, and other productions of William Shield, have acquired for him, and will maintain, the fame of a scientific and highly-ingenious musician. Mr. Stevens, of the Charter-House, in the beauty and substance of his vocal productions, (both sacred and secular; but more especially in his glees) has evinced a respectable portion of learning, and a degree of genius, that have justly procured him an honourable distinction in his profession; Sir John Stevenson's melodies are elegant, and impressive; Mr. Howard has written some highly pleasing music; and Mr. Bishop's dramatic compositions, admired, and deservedly admired, as well for their originality, as their mastery and polish, are numerous as well as excellent, and reflect no trivial honour upon English musical talent.

Among our instrumental composers, and executants, Mr. Clementi, Mr. John Cramer, and Mr. Griffin, claim particular distinction; not less on account of the force and novelty of their conceptions, than for the pathos and brilliancy of which, under their hands, the piano-forte is rendered capable. On the organ, Mr. Charles and Mr. Samuel Wesley, Mr. Adams, Mr. Jacob, and Mr. Greatorex, have considerable claims upon the public attention; and if the latter of these gentlemen cannot be boasted of as an original composer, or very profound theorist, he is a tolerable accompanist and singing-master.

As a conductor, Sir George Smart stands alone; as leaders, Viotti *, Mr. F. Cramer, Mr. Spagnoletti and Mr. Weichsell, have filled, or now fill, their stations with great

* To the honour of this ingenious musician, it may be observed, that his productions no less distinguish him from a mere violinist, than his manly independence and zealous attachment to civil freedom,

ability: and in the sphere of vocal performance, Braham, Vaughan, and Incledon, Mrs. Dickons*, Miss Stephens, and Mrs. Salmon, have largely shared, and amply merited, the patronage of the public.

While these composers and performers have contributed to the rational and refined amusement of their scientific, or tasteful auditors, a Pleyel has charmed the world with his elegant and animating concertos and symphonies; the finished and piquant overtures of Kozeluch have attracted every cultivated ear; Beethoven has sweetened science with the suggestions of a strong and lively fancy; and the strength and agreeable air of Winter's and Cherubini's overtures and dramatic melodies, have gratified every country in Europe.

The mind of the reader, embracing this general view of the state of Music in England, from the beginning of the last century to the present time, will perceive, that during that period, a large and splendid portion of genius and scientific excellence has been exercised, and encouraged; that if, whatever the musical powers of which Greece might once boast, modern Europe has evinced its ability to conceive and execute designs more elaborate and sublime, than any within the scope afforded by the ancient *unisons, octaves,* and *discrepant intervals,* in the department of harmonical construction, the lustre of this country has not been materially dimmed by the radiance of *foreign* models. If in

raise him above the servile sentiments too common to the musical profession.

* Justice demands my noticing, that to the merits of a powerful and mellifluous voice, a sensible and impressive intonation, and a highly polished taste, Mrs. Dickons adds an intimate acquaintance with the general science of music; and that, in a variety of manuscript compositions, this lady has given evidence of talents that entitle her to a higher rank than that of a performer.

music, Italy has proved itself the region of fancy, feeling, and elegance, and Germany demonstrated its theoretical profundity, and felicitous contrivance, England may claim the honour of having united a respectable portion of their diversified qualities; may boast, that from their contrasted garlands she has culled a consistent wreath of her own; that in her Blow and her Purcell, her Greene and her Arne, her Boyce and her Battishill, she has evinced a power of deep research, a clear and prompt conception, and a taste and sensibility not uncongenial with the pathos, dignity, and manly fervor indispensable to the production of fine Music.

THE END.

BARNARD AND FARLEY,
Skinner Street, London.